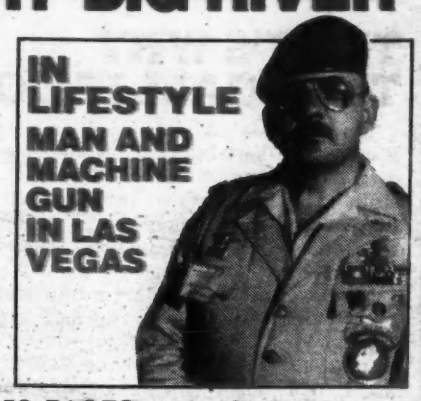
IN ARTS: CAROLYN CLAY ROLLS ON WITH 'BIG RIVER'

THE BOSTON
Phœnix

NOVEMBER 20-26, 1987 BOSTON'S LARGEST WEEKLY FIVE SECTIONS 152 PAGES ONE DOLLAR

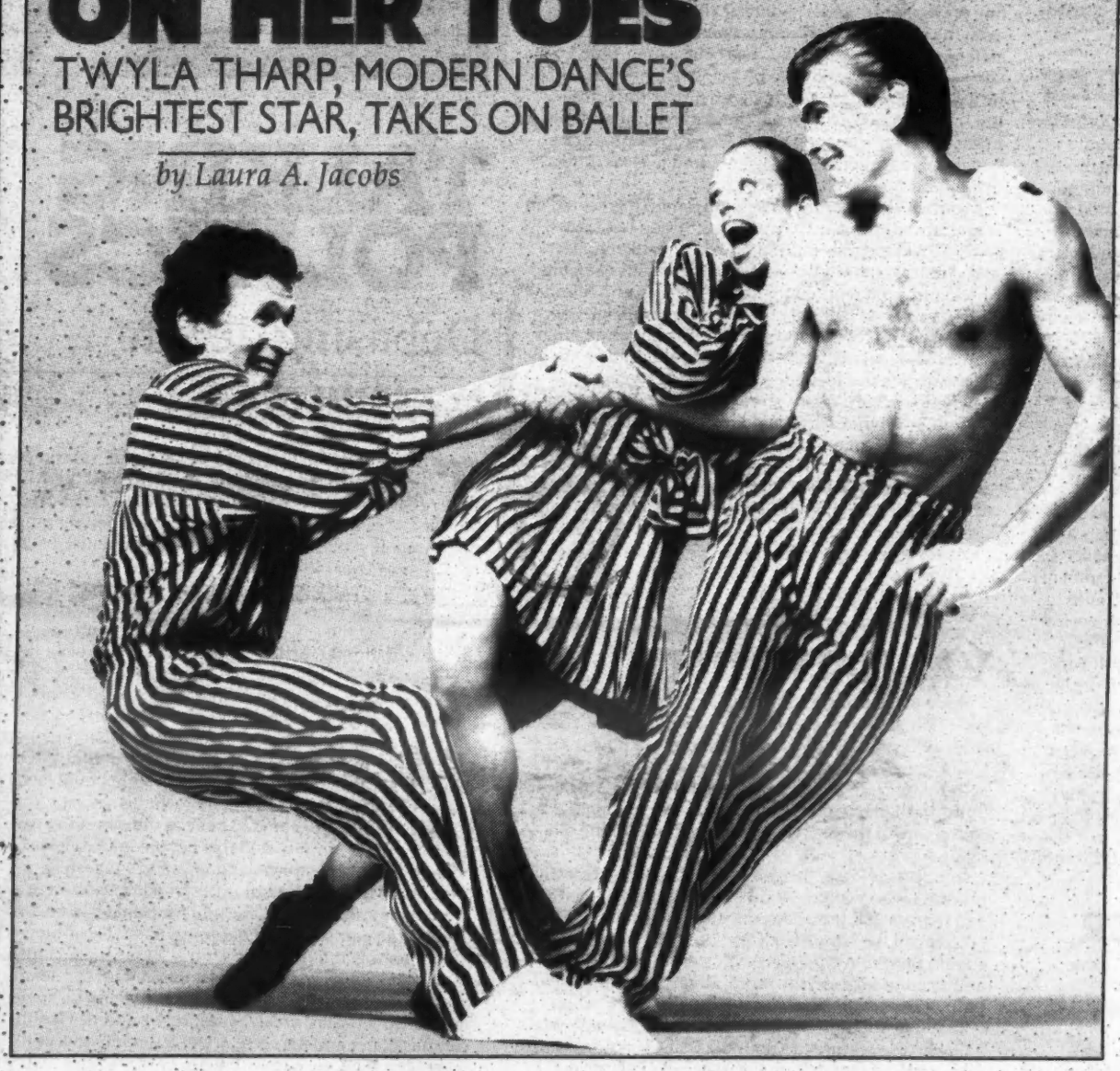


IN ARTS

ON HER TOES

TWYLA THARP, MODERN DANCE'S BRIGHTEST STAR, TAKES ON BALLET

by Laura A. Jacobs



LIFESTYLE PHOTO BY POLLY BROWN

Southern justice?

A cursed life, a curse of death

by Peter Canellos

ATLANTA — Billy Mitchell hated "the system," especially those practices and policies that vivify the death penalty in the South. He saw them as embodying not only society's passion for law and order but also its contempt for the poor and black.

His own life, he felt, bore this out.

Born into poverty, Mitchell learned early that even the most accomplished members of his deep-South ghetto community couldn't make it out. Friends and teachers say he was a well-adjusted and serious-minded young man until, at age 17, he was implicated in an attempt to use a stolen credit card. A hard-line judge sentenced him to five years in prison, where he endured assaults that warped his mind. Within a few weeks of his release, in a state of roiling rebellion, he killed a 14-year-old boy during a convenience-store robbery in a small Georgia town. And now the system was going to kill him.

His *pro bono* appellate lawyers argued that his death sentence had been wrongly imposed. He had been denied effective legal representation, and the court had relied on a coerced confession. Those challenges failed. Then, earlier this year, the Supreme Court heard the case of *McCleskey v. Kemp*, a broad-based assault on capital punishment brought by a Georgia Death Row inmate — like Mitchell, convicted of murder during a convenience-store robbery. Using an in-depth statistical study, McCleskey's lawyers attacked Georgia's death penalty as racist. During the '70s, they said, blacks and the killers of whites had been

Continued on page 6

Wrong about REAP

Why the Duke's numbers don't add up

by Scot Lehigh

A nationally respected public-policy journal has cast new doubts on the efficacy of the national tax crackdown Governor Michael Dukakis is touting as the solution to the federal budget deficit. Citing what he claims is a precipitous decline in tax compliance, Dukakis has repeatedly asserted that increased tax enforcement could bring in as much as $35 billion a year in additional revenue. Although other candidates have

Lehigh on the status of the Democrats, page 10

dismissed that figure as wildly exaggerated, Dukakis has used the notion of a tax crackdown, combined with a one-time national amnesty program, as a way to skirt discussion of tax increases, insisting he would first pursue owed, but uncollected, taxes.

Fundamental to Dukakis's premise that tax compliance can be boosted significantly is the assertion that compliance slid dramatically during the last 20 years. For example, in outlining his trade proposals last April 9 at Tufts, Dukakis, in rhetoric he has repeated across the country, said, "Twenty years ago, the tax compliance rate in this country was 94 percent. Today, it is 80 percent."

But former *New York Times* reporter David Burnham, writing in the Alicia Patterson Foundation *Reporter*, says that Dukakis, who earlier this year lectured Tennessee Senator Al Gore to "get your facts straight," has his own facts wrong.

Burnham, whose reporting for the *Times* helped make Frank Serpico and Karen Silkwood household names, is now writing a book

Continued on page 8

65453-47

THIS JUST IN. . .

THAT'S WHY THEY CALL IT DOPE

The drug trade has become such a major part of the Boston scene that it has spawned an ever-growing and diverse social stratum. Suckers. Used to be, they were strutting suburban guys with rock-and-roll T-shirts who descended upon the Common to buy reefer, only to realize far too late that they'd been swagged with oregano.

Now, even those who ought to know better are finding themselves tangled in the dupe loop. Like the 25-year-old West Concord Street guy who was recently heading home at the after-hours hour of 10 to five in the a.m. A dude walked up to him, according to South End police, and said, "Could you watch my back while I buy some cocaine?"

West Concord agreed to be the dude's lookout. Fool. The duo then meandered into a nearby alley, where the counterfeit coke buyer pulled a knife, put it to West Concord's throat, and asked, "Do you know what this is?" West Concord had no time to answer before he was ripped off for a 10-spot.

— Ric Kahn

FRAMINGHAM BLUES

Despite the forced optimism of state and local officials who predict a relatively quick reopening of General Motors' soon-to-be-closed plant in Framingham, the long-term outlook remains grim. GM, citing slumping sales of the Cutlass Ciera and Chevy Celebrity models manufactured at the plant, announced on November 4 that Framingham's 3700 workers would be placed on "indefinite layoff" as of November 30. Company officials have since insisted that the layoffs won't be permanent, but a leading Wall Street analyst predicts the Framingham plant is in for an extended period of off-again-on-again shutdowns, as the company strains to retool the plant to build models other than the outmoded Cieras and Celebritys. And the latest auto news is no more encouraging. Despite the steady weakening of the dollar on foreign-currency markets, which in theory should make imported cars more expensive and therefore less attractive to American buyers, Japanese auto imports to the US declined only 7.4 percent during the current quota year, compared to a 14.2 percent decline in sales of domestically produced cars during the same period. The Japanese government, aware of US concerns about the state of the US auto industry, has reportedly discouraged its US dealers from offering price incentives to hype the sale of Japanese cars, and a spokesman for the Japanese trade ministry said this month the ministry is willing to watch the level of Japanese imports drop below the 2.3 million quota level this year. Still, the analyst warns, "in the current economic climate, consumers are looking for proven quality, which they tend to associate with imports — especially Japanese imports. Rightly or wrongly, they don't associate quality with Cieras. The people out in Framingham are in for a long, tough haul."

— Francis J. Connolly

AN UDDER CAREER

Jerome Rappaport has gone from condos to cattle. Rappaport, managing general partner of the Charles River Park development — which used to be the West End before Rappaport bought out the whole neighborhood in the late '50s — informs us that his multimillion-dollar herd of Holstein dairy cattle has been chosen the premier exhibitor for the second year in a row at the Royal Winter Fair in Toronto. That's only appropriate, we figure, for a fellow who's been milking concessions out of the Boston City Council for close to 30 years now. According to his press agent, Rappaport's Vermont-based Lylehaven Farm "uses state-of-the-art superovulation and embryo transfer techniques, and in fact, is engaged in an aggressive worldwide embryo sales program." But despite his new interest, Rappaport retains his flair for the subjunctive. For a generation, after all, Rappaport has taunted traffic-tangled Storrow Drive commuters with the thought that IF YOU LIVED HERE YOU'D BE HOME NOW. Now, as he put it in a recent *Yankee* magazine interview, "If we applied the same standards to people that we apply to breeding cows, most of us wouldn't be here." Where we *would* be, and when we'd ever get home, remains something of a mystery.

— Francis J. Connolly

STAFF CULTURE

Missouri Congressman and presidential candidate Richard Gephardt, who recently replaced his Iowa campaign manager and political director, has lost another top aide. National press secretary Don Foley, one of Gephardt's oldest political allies, has resigned from the campaign. The congressman released a statement saying that Foley "has been a long-time adviser and will continue to be a close friend," and that he looks "forward to working with him in the future." But insiders say Foley left the campaign because he was upset that he no longer had the access to Gephardt he once enjoyed, but instead was required to clear things through campaign channels.

Meanwhile, Illinois Senator Paul Simon has scored an important coup in New Hampshire. Simon has signed Mary Strickland, one of the state's best field organizers and political operatives, as a consultant to his campaign. Strickland, who worked for Kennedy in '80 and Mondale in '84, is also a veteran of the statewide campaigns of former senator John Durkin and former governor Hugh Gallen. Most recently, she served as political director for Delaware Senator Joe Biden. Through her long experience in New Hampshire politics, Strickland has accumulated what are reputed to be the best voter lists in the state. The Dukakis camp had tried to recruit her, but lingering resentment over his campaign's role in the "attack video" that helped sink Biden and a closer affinity with Simon on the issues persuaded Strickland to sign on with the Midwesterner instead. "The first time it was for love, the second time it's for issues," she told the *Phoenix*.

— Scot Lehigh

VAPID TRANSIT

Were you a contributor to the Bernie Goetz defense fund? Do you long for the ambiance of the New York subway system? Then you'll be happy to know that "Mad Mike" Marine, a 31-year-old author and accountant from Bethesda, Maryland, has created the Subway Vigilante Game; now you can experience the rotten core of the Big Apple in the comfort of the old living room.

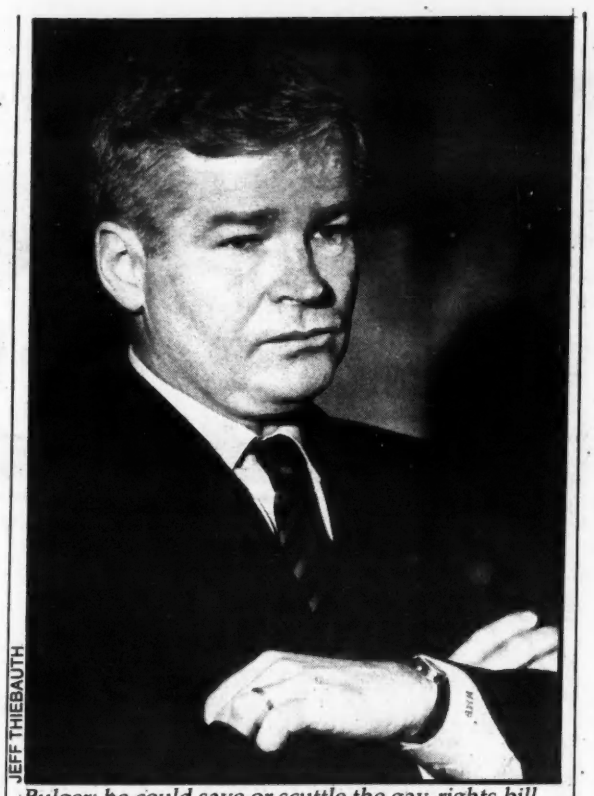
In a press release, the game is described as recreation for those who want to "fight back against the hoodlums and thieves that terrorize our cities." The board consists of a map of the New York City subway system; players start in Brooklyn equipped with a gun and six bullets and attempt to get to the Bronx alive. If you run out of bullets, expect the worst.

Lest it be thought the game has no redeeming social value, it also features a "Roundtable Discussion" that allows players to "debate the issues of vigilantism, crime, self-defense, our criminal-justice system, and how to fight back within the system." Sounds like a must for any budding law student.

— Marianne Sullivan

PETER TRAVERS

Rappaport: a better breed of cattle



JEFF THIEBAUTH

Bulger: he could save or scuttle the gay-rights bill.

TALKING POLITICS

Debasing debate

BY JOHN MEDEARIS

The point lost in this past week's mindless political ruckus over the pamphlet distributed by the AIDS Action Committee (AAC), "Safer Sex Can Be Sensuous," is that it serves its purpose. It's neither moral nor immoral; it helps teach a high-risk population — gay men — how to avoid contracting AIDS.

Two weeks ago a Needham doctor sent copies of the pamphlet to members of the Massachusetts Senate, who were debating the gay-rights bill. It was instantly introduced into the debate by Senator David Locke (R-Wellesley) as "a pamphlet that encourages homosexuality." Locke and others railed against the pamphlet's explicit descriptions of ways to make gay safer-sex practices enjoyable. Never mind that the premise of the pamphlet — well accepted among AIDS educators — is that neither gay nor straight people will practice safer sex if they think it precludes sexual enjoyment. Locke seemed to believe the pamphlet was designed to lure impressionable people into homosexual behavior through explicit language and suggestive pictures. "This is propaganda designed to encourage and promote homosexuality," he told the Senate. In an instant, the pamphlet had became rhetorical cannon fodder for the anti-gay-rights forces in the State House.

As if the Senate's sudden fascination with the details of gay sex weren't bad enough, Michael Dukakis fueled the controversy last week by asking his Public Health commissioner and his secretary of Human Services to meet with AAC executive director Larry Kessler to find out why the pamphlet was so graphic. "I think it is far too explicit, and I don't think that kind of material ought to be going out," Dukakis said. After the meeting last Wednesday, Kessler said the state would continue to fund some of the committee's efforts (no state money had been earmarked for the production of the pamphlet in question). In turn, Kessler said, the committee may begin marking those of its pamphlets that have been approved by the DPH.

The pamphlet brouhaha was only one of the events that made last week a shameful one for the gay-rights bill's opponents. Two weeks ago, Senator Michael Barrett (D-Cambridge) in effect issued a challenge to Senate President William Bulger to prove that the Senate would abide by the will of the majority by allowing the bill to come up for a final vote. So far that hasn't happened.

To date, Barrett has been cautious in his comments on Bulger — and with some reason. In a series of parliamentary maneuvers that occurred when the gay-rights bill came up for debate on Monday, Bulger displayed a willingness to help its backers keep the bill on track. But some gay-rights foes have hardly comported themselves as well. Bulger's quiet attempt to convince unyielding opponents not to sidetrack the bill again was stymied by Senator Edward Kirby (R-Whitman), who vowed to object "to anything that will speed the motion of this legislation." Tuesday, Kirby successfully moved to have consideration of the bill delayed again.

When the legislation comes up for consideration this week, it will be in need of extra attention if it's not to die of simple neglect. A favorable vote would merely send the bill to the Committee on Bills in the Third Reading, where, without leadership pressure to move it back to the floor, it could languish until the end of the session. Even then, more help would be needed to see the bill

through a House-Senate conference committee and a final vote.

* * *

Since top Dukakis-administration officials were broadsided three weeks ago by a *Globe* article headlined DUKAKIS REPORTEDLY WANTS $250M CUT FROM HUMAN SERVICES BUDGET, they've been laboring to mollify human-service advocates who fear that Secretary of Administration and Finance Frank Keefe's growing hegemony over the budget process may leave them out in the cold. Keefe's request that Secretary of Human Services Phil Johnston make deep cuts in his budget is, in fact, part of a new consolidation of budgetmaking power under Administration and Finance (A&F). And that consolidation seems to represent something of a political gamble for Governor Michael Dukakis. Looking — say some observers — to save himself potential political embarrassment by tightening the budget process, Dukakis risks alienating the human-service advocates who have been a crucial part of his consensus coalition. Perhaps recognizing the political stakes, the administration has already begun the damage-control operation.

The very day the *Globe* piece appeared, human-service advocates met with Dukakis's chief secretary, Hale Champion. In that meeting and one the following day that Keefe attended, the advocates were assured — as Cathy Dunham, director of the Governor's Office of Human Resources, puts it — that "they would and should have access to the Cabinet secretaries who are making determinations on the budgets at each stage of the process." Since then, the advocates have met with both Keefe and Johnston. But the effect on the process so far is unclear; only a day after the advocates' first meeting with Champion, many agency heads received memos from the Cabinet secretaries above them further outlining the very budgetmaking changes the advocates had complained about. First, the administration told agencies they would be expected not to spend some of the money the legislature had just appropriated to them for the current fiscal year, FY '88. Second, the agencies were essentially to eliminate a step in the budget process — a step in which advocates had worked with agencies to evaluate unmet needs.

The current imbroglio over those changes dates back at least as far as the summer, but its roots reach back even further. Traditionally, Dukakis has presided over a remarkably open budget process. In the process's early stages each summer, advocates and providers worked with human-service agencies to develop the agencies' budget proposals. The resulting proposals provided the advocates with a public assessment of unmet human-service needs (waiting lists for key programs, or categories of people in need of benefits for which they were not currently eligible, for instance) and put the agencies on record, stating their priorities for meeting those needs. The agency budgets were subsequently passed to Johnston, who worked with A&F to create the governor's budget proposal to the legislature, submitted at the beginning of the calendar year and known as House 1. This process had the advantage of bringing the advocates' expertise to bear on budgetmaking — and the disadvantage of placing the onus of budget balancing on Keefe and Dukakis.

In midsummer of this year, Keefe began outlining changes in that budgetmaking system. First, he implemented what some observers say is a long-term budgetmaking strategy when he let it be known that the agencies wouldn't be allowed to include their assessments of next year's increased needs in their public FY '89 budget requests. Rather, they would draw up maintenance-level budgets (that is, budgets with no new expenditures except for adjustments for higher administrative costs and overhead) for public distribution and separate private memos on the budget line items they wanted to increase. And out of legitimate concerns that FY '88 revenues would not cover the appropriations made by the legislature, Keefe warned agencies to be ready to meet targeted levels of "reversions." Normally, reversions come from unspent accounts and are given back to the general fund near the end of each year; this year, the agencies were to plan to revert money. In effect, those changes meant that the administration would be telling agencies not to spend money just appropriated for them by the legislature and would be keeping human-service advocates — the people with arguably the best knowledge of program needs — in the dark about the budget process until much later than in years past.

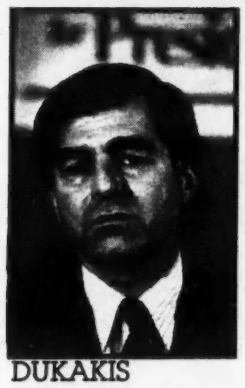
According to administration officials, these changes were designed to give the governor tighter control over a budgetmaking process that increasingly seemed to involve him only at the end. Says A&F spokesman Patrick Lee, "What the secretary did differently this year was encourage his executive office and the budget bureau to be more involved at an earlier stage in the budget process." Adds Dunham, "It's an attempt to have the development of the budget shaped by the policy priorities of the governor." But many observers are disturbed by what they view as an effort to protect Dukakis and Keefe from having to cut agency requests in public. According to human-service lobbyist Judy Meredith, the new process changes "the whole premise of how the government is to react to citizen groups and advocacy groups about various unmet needs." And private advocates aren't the only ones troubled. Representative Paul Kollios (D-Millbury), the House chairman of the Joint Committee on Human Services and Elderly Affairs, says, "I don't like it, frankly, because I think there are tremendous unmet needs."

Although human-service advocates had sensed earlier that a new process was under way, official news of the changes filtered out to them only recently. It was October, for instance, when A&F budget director

Continued on page 24

CONTENTS

NEWS


DUKAKIS

1 ON THE COVER
One fateful day 13 years ago, Billy Mitchell and Chris Carr happened to cross paths in a quiet Georgia town. Mitchell shot Carr and the state electrocuted Mitchell. Peter Canellos reports on the killings that indict our criminal-justice system. And Scot Lehigh on the Duke's use of voodoo mathematics to create a tax crisis that just ain't there.

4 LETTERS

10 STEADY AS HE GOES by Scot Lehigh
He's hit some bumps of late, but with his resources and strategy, Dukakis is in solid position to wage a war of attrition.

12 FIRST BANK AND MISTRUST by Jerry Meldon
What were all those CIA and military bigwigs doing at the Nugan Hand Bank? A topnotch investigator may have uncovered a dress rehearsal for the Iran-contra caper.

LIFESTYLE

SOLDIER

1 HAPPINESS IS A WARM GUN by Leslie Schwerin
Covering man and machine gun at the Soldier of Fortune *convention.*

2 URBAN EYE by Jean Callahan

8 CLOTHES ENCOUNTERS by Sally Cragin
Walkin' tall with Paul Bourgeois, purveyor of urban-cowboy duds.

9 TALKING SHOP by Madeline Drexler
Telegram striptease dancer Lucky Loncar bares her soul.

10 FOOD by Ariel Swartley
The age of seasons: new uses for old condiments.

11 RESTAURANTS by Robert Nadeau
Sally Ling forth into the stir-fry.

12 THE RATE RACE SLOWS DOWN by Dan Zevin
Boston's temping tantrum.

14 PUZZLE by Don Rubin

15 CLASSIFIEDS

ARTS

STREISAND

1 RIVERRUN PAST HUCK AND JIM by Carolyn Clay
Musicals come and go, but the Mississippi just keeps rollin' along. Now it has a musical of its own, Big River, *which has become a mighty river indeed since its last appearance here three years ago.*

2 8 DAYS A WEEK: THE WEEKEND
Our guide to what's hot — and where, and when, and why — is the place to start your weekend. And in "Next Weekend," Bill Marx gets direction about The Winter's Tale *from Sharon Ott.*

4 ART
David Bonetti goes to School at the MFA, where he trades in Helga for Joseph Beuys, Louise Bourgeois, and Robert Morris.

5 DANCE
Laura A. Jacobs points up the more balletic choreography Twyla Tharp is bringing to Boston this weekend.

6 FILM
Owen Gleiberman isn't Nuts *about Barbra Streisand; and Steve Vineberg minds the mannerism of Mamet's* House of Games. *Plus, in "Trailers,"* Love Stories, The Running Man, Notorious Nobodies, Vigil, *and* Slamdance.

7 TELEVISION
Clif Garboden hauls the new Perry Mason *into court.*

8 THEATER
Skip Ascheim learns to stop worrying and love The Life at Ground Zero; *and Bill Marx is less than egalitarian about satirist Lydia Sargent and storyteller Judith Black.*

9 BOOKS
Eric Selinger reads The Literary Guide to the Bible *and discovers that in the beginning was the writer.*

10 MUSIC
Milo Miles squeezes the Jesus and Mary Chain and The Bristol Sessions *into another edition of "Pop-pourri"; Howard Hampton buys into Public Image Ltd.; and Michael Freedberg basks in the hot House soul of Bert Robinson. Plus, in "Live and on Record," Banchetto Musicale and Inti-Illimani.*

20 HOT DOTS
21 EIGHT DAYS: THE WEEK
22 LISTINGS
31 ART LISTINGS
34 PLAY BY PLAY
36 OFF THE RECORD
37 FILM LISTINGS
40 FILM STRIPS

VIDEO

Our fourth section looks at TV, with reports on new VCR and broadcast formats, big-screen television, and six years of MTV. Also, video news from the Consumer Electronics Show.

SAVOR

This month we talk turkey alternatives for holiday celebrations.

Credits: John Nordell (with News) and Polly Brown (with Lifestyle).

LETTERS

ON THE JOEY FUND

As a self-confessed cynic, I do believe, nevertheless, that there is a point at which cynicism goes too far. Putting aside the issue of the accuracy of the reportage of Susan Buchsbaum's piece "Film Noir" (News, October 30), I submit to you that the article is gratuitous, unduly cynical, and in poor taste. It is precisely because of my friendship with Cathy and Joe O'Donnell that I have personal awareness of their tragedy (including a visit to Mass General Hospital to see Joey at the exact moment he died). It was not my friendship with Joe O'Donnell or my business relationship with him that prompted me to conceive the idea of establishing a Joey Fund conceptually comparable to the Jimmy Fund, which most everyone in the community supports, but rather my burgeoning awareness of the insidious impact of the disease, not only on its target victims, but also on the families of those afflicted.

To characterize the Joey Fund campaign through the eyes of a theater manager or usher, whose judgment is based on the extra effort which they have to undertake, is tantamount to judging the contents of the editorial page of the newspaper by taking the pulse of the personnel in the composing room.

It is disheartening, indeed, that the Fourth Estate perennially searches for the dark side and fails all too often to see the silver lining. The cynicism of the media will inevitably produce a society of cynics who eschew public service, good deeds, and altruistic efforts. The world will not be better off!

A. Alan Friedberg
President, USA Cinemas

The publisher and the editor reply:

We regret the publication of the "This Just In" piece in our October 30 issue, in which staff writer Susan Buchsbaum implicitly complained about the showing at the USA Cinemas' Harvard Square Theatre of a short public-service announcement on behalf of a charity known as the Joey Fund, and in-theater solicitation of donations that followed.

Buchsbaum's main point was that it is "unsettling" to go to a moviehouse and be intruded upon unexpectedly by something — a dunning — that is less than pleasant; but for her to have implied that there is something nefarious in the desire of USA Cinemas' CEO A. Alan Friedberg to utilize his chain's screens for the purpose of benefitting this particular charity — or any of them, for that matter — is wrong.

The fact that Friedberg and O'Donnell, whose extraordinary son was the child for whom the fund was named, are personal friends is irrelevant except to the extent that it was because of that friendship that Friedberg organized the Joey Fund and then took the bold step of doing what more private-sector companies should be doing, putting his company's resources to work for a greater good, even at the risk of making some of his ticket-buying patrons uncomfortable.

Ironically, unbeknownst to the writer, the Boston Phoenix corporately, as well as its editor personally, has contributed to the Joey Fund. The question that should be asked is: is not a little discomfort a very small price to pay to move many to do good things? Would not all of us want our friends, if they were in such a position, to volunteer to help us? It was too late to help little Joey O'Donnell; he died, but as Friedberg, and we, see it, it might not be too late to help other children, and risking the discomfort of all his patrons, in all of his theaters, was a worthwhile risk to be praised, not criticized.

SEX AND DRUGS AND . . .

Since you report some doubts about the degree to which the official text reflects what I said about drug use, homosexuality, and promiscuity in my address to Boston University freshmen (News, September 4), I enclose a tape recording of that portion of my actual remarks.

Your hearsay sources, or the "several dozen freshmen and some faculty members," heard what they wanted to hear rather than what I said. I made two points. I said that abstinence is safer than clean needles or what is wrongly and tendentiously called "safe sex." And I said that drug use, homosexuality, and promiscuity are not simply lifestyle options but forms of behavior with serious moral and social consequences.

The mere mention of moral consequences throws some people into a fury of denial. I would prefer to let those people wrestle with their own consciences and address my remarks to others who may still be able to frame the issues as ones of choice. To them I am saying that the experience of a need, a want, or a desire does not obligate one to seek its immediate gratification. We have the option to think through our acts before we commit them. Choosing to abstain from certain forms of behavior is a way of granting one's self time to reach an informed judgment.

I did not, in my remarks to the freshmen, propose a specific set of moral judgments. To the contrary, I said, and I believe, that Boston University students will make up their own minds. But I *would* like to bolster those who have some sense of resistance to the current mindset in which every itch must be scratched and life is nothing but a process of giving in to one's desires. A large portion of life is available only to those who know and practice self-control. In a very important sense, only those who practice self-control get anything out of higher education.

Jon Westling
Provost,
Boston University

The editor replies:

A source quoted in a brief Phoenix article describing student and faculty reaction to Westling's remarks on drug use, homosexuality, and promiscuity at this year's Boston University freshman convocation said the transcript of the speech was "very toned down" compared to what the provost actually said. A review of a tape recording of Westling's speech to BU freshmen and the transcript of his remarks indicate that the speech and transcript did not differ significantly.

ENTERPRISING EFFORTS

I just got done reading Janet Campbell's article regarding *Star Trek: The Next Generation* (Arts, October 23). She hit the nail right on the head, putting into words what was just an idea in my head. Specifically, what it is that I don't like about the new show. I could not put my finger on it until I read her article. The scientific inaccuracies are making *STTNG* look like a Saturday-morning cartoon.

Campbell raised some very good scientific questions, but I have one here I think she missed. In the original episode, the *Enterprise* was orbiting a planet. Good solid stuff, right? What I want to know is, how do you orbit a collapsing star close enough for things to happen like on the show without burning to a crisp? It seems pretty stupid to me.

There never has been nor will there ever be another show like *Star Trek*. Mr. Roddenberry has proven that by demonstrating that not even he can re-create the drama captured on the original show. I hope he will do us all a favor and put a stop to this debacle before we all die of laughter.

Kenneth J. Marinelli
Beverly

PROFIT MOTIF

Bravo to David Bonetti for his piece on the "Helga Pictures" (Arts, October 23). I thought I was the only disgruntled museumgoer out here unhappy that these works and their attendant hordes were about to descend on the MFA. His characterization of Andrew Wyeth's art as representing "the most exploitative and heinous aspects of American capitalism" was weakened at the very end by introducing concern about what Helga Testorf was "getting out of all of this." (A similar sentiment was echoed by Robert Taylor in the *Boston Globe* on October 25.) At the risk of offending everyone who may see Testorf as the "victim" of this story, I must say that I don't see how she has been victimized over and above "usual" capitalistic exploitation. If Wyeth's art is indeed the product that Bonetti sees it as, then Helga as subject is important only as subject and not as producer or even product.

The true victim of the Wyeth circus is the American public. Because such (seemingly?) diverse and knowledgeable sources as John Wilmerding and *People* have told us that this is an artistically important exhibition, thousands of us will flock to it and come away uniformly and suitably awed. The elevation of Wyeth to this type of artistic superstardom forces art into a Top 40 format — only the most popular artists will tour the country. Waiting in line to purchase tickets and enter the exhibition and then clawing our way to the front of the crowd to catch a glimpse of the paintings gives us the feeling that we are at a rock concert. The problem is that the same sort of standards then begin to apply. Hype and popularity are first confused with and then substituted for significant talent.

I am not an art snob. I am, however, concerned with and interested in issues of popular culture and public taste. One result of the Wyeth exhibition is that it validates figurative, conservative technique, substituting sensational (in the tabloid sense) subject matter for artistic innovation and historical relevancy. Another consequence is that Andrew Wyeth may now become the standard against which we will judge other (and more historically significant) art, and he may not be the best barometer for us to use.

Of course, a pop-culture standard of art already exists, and Wyeth would only be taking over the top spot on the Top 40 art charts. A friend reported that while at the MFA this weekend she heard a visitor exclaim, "It's just like Norman Rockwell." They were standing in the Charles Sheeler retrospective.

Colleen J. Matan
Allston

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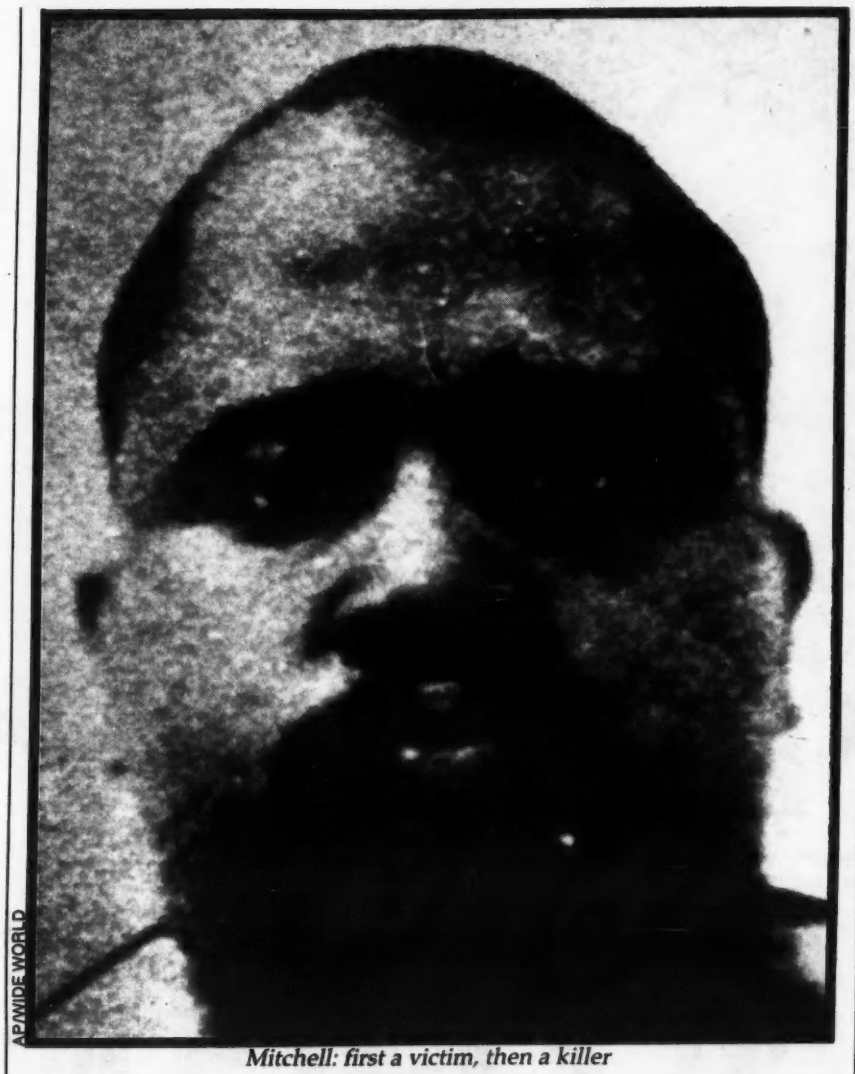

AP/WIDE WORLD

Mitchell: first a victim, then a killer

Southern justice?

by Peter Canellos

Continued from page 1

sentenced to death at a far greater rate than had white defendants and the killers of blacks. The *McCleskey* case was, in the eyes of many lawyers opposed to capital punishment, the last and best hope to get the death penalty declared broadly unconstitutional.

The argument failed.

Hearing of the *McCleskey* verdict, Mitchell said, "Slavery never ended in America."

Mitchell's refusal to buckle under to the system was legendary. Members of the Georgia legal community knew him as "the man who decked the warden." Mitchell had been upset because some prison guards had insisted on strip-searching a woman friend of his. So he slapped the warden. Hard. Death-penalty opponents greeted the story as an expression of a man's will to resist, even under the most dehumanizing conditions. But many others saw it as a sign of a murderer's contempt for the world — the very quality that made him deserving of the death penalty.

"Billy always felt we must not forget that we're killing *people*," says Ruth DeJong, a social worker who visited Mitchell on Death Row and developed a close personal relationship with him. His outbursts, she believes, were an exercise of his natural, undeniable right to think and react as a human being.

Killing Mitchell was the ultimate assertion of state power. The system won. Or did it? In the wake of the *McCleskey* decision, death-penalty foes are saying the judicial system is skewed against the poor and blacks at every level, from the prosecutor's decision to seek death, to the quality of legal services, to the sentence handed down by the courts. The picture they paint is of a criminal-justice system that brutalizes rather than rehabilitates, and, in the words of Richard Burr of the NAACP Legal Defense Fund (LDF), "is designed to break human beings and then kill them."

As an example, they cite the case of Billy Mitchell.

* * *

Mitchell was born in Jacksonville, Florida, in 1952, the first of 12 children. As each successive child was born, at a rate of almost one a year, Mitchell's family duties expanded. According to relatives, he loved the younger children and felt a big-brotherly sense of responsibility for their well-being.

"When [his brother] Eric was a baby, Billy would be the one to get up and feed him at night," recalls his sister Jean. "Billy washed him and put him to bed. He liked to take Eric for walks around the neighborhood and show him off. When Ronald was born, Billy wanted to name him, so my parents let him do that."

Mitchell showed great promise in school, earning honor grades. Jean Mitchell says she would compete with him to see who would get the highest grades. He once set up a mock schoolroom in the backyard and gave his younger brothers and sisters lessons. Later Mitchell told a psychiatrist that he had "always loved school." He sang in the gospel choir and was captain of his high-school football team.

The family never seemed to have enough money, and Jean Mitchell recalls that her brother was teased at school about the shabbiness of his clothes. From eighth grade on, he worked at a series of jobs, always offering to share his paycheck with his mother and brothers and sisters. Both his parents worked, his father holding down two jobs during most of Billy's childhood. But, as he later told Ruth DeJong, he was greatly disillusioned by the fact that his parents worked so hard and could not lift the family out of poverty. "He'd see college graduates come back to Jacksonville and be unable to find work," says DeJong. "He said he never learned the value of work."

When Mitchell was 16, his parents separated. It was a tense time for the family. His mother recalls that he began hanging around with "a different group of kids" at school. Later that year he and two friends were arrested for attempting to use a stolen credit card. Mitchell pleaded guilty. His two friends chose to plead not guilty and the charges against them were dropped.

"Billy was not guilty," his mother says. "I remember when he decided to plead guilty. My husband talked him into it, even though Billy said that he did not do it. My husband thought Billy could get out of prison in six months if he pled guilty, but that he would be put away for much longer if they went to trial. Billy was crying because he was innocent, but he finally said that, if that was what his father said he should do, then he would plead guilty." His father claims a court-appointed lawyer told him that his son could get life imprisonment if he went to trial and was found guilty.

The strategy backfired. Mitchell was sentenced to six months to five years in prison. He served almost five years.

In the early '70s, the Florida prison system was reputed to be one of the most brutal in the country. A psychological screening conducted upon his entry into the prison system showed Mitchell to be "depressed" and concluded that he was suffering "incarceration trauma" — an unusually intense fear of being locked up. It turned out to be justified. Shortly after arriving in prison, the young man watched as inmates set fire to a sleeping prisoner in the cell next to his, and from then on he was terrified to close his eyes. Later, during a fight, he was stabbed in the back with a pair of scissors and seriously wounded. And as a thin, handsome teenager, Mitchell lived under the constant threat of rape.

Horace LeRoy Maddox, a fellow inmate, recalls that "the way I came to meet [Mitchell] is through overhearing a statement of violence made towards him. There was a fellow by the name of Trotter. He was later disfigured because of his violent attitude toward other inmates. I heard him make a statement to William Mitchell which I remember very vividly: 'Motherfucker, I kill you and fuck you before you get cold.' "

Maddox says Mitchell was not violent. "Billy looked to have a peaceful sort of personality," Maddox says. "He was an outgoing and fun-type guy. As a matter of fact, he was so much fun that I even adopted a name for him. We called him Confucius because he would sort of philosophize at times."

Within a month of his arrival in prison, Mitchell was sent, for the first of many times, "in the hole" — to solitary confinement — where, he claimed, he would be forced to sleep on the cement floor and eat nothing but bread and water for weeks at a time. The guards would make him eat the bread off the floor.

Mitchell told friends that the guards, who were mostly white, would abuse the black inmates and show favoritism to the whites. In that environment, many of the black inmates adopted the philosophies of the black-power movements that were then sweeping the country. Mitchell fell in with a group of Black Muslims, gave himself and every member of his family Muslim names, and declared himself to be a follower of Malcolm X.

By the time he was released from prison, in 1974, Mitchell was, in the unanimous opinion of his family, a changed person. He would stay up almost all night locked in strange, meditative poses. He would guard his food. He would speak against white people, telling stories of the historic subjugation of and injustices done to people of color. He preached against the Bible, once screaming to his mother, "Your God doesn't exist. I am God."

The prison reflex remained. His aunt remembers that she would not allow her daughters to wake him because he would strike out at anyone who touched him. The siblings who had once looked up to Mitchell were now scared of him. After a few weeks of freedom, he abruptly told his family of his plans to drive cross-country to join a Black Muslim group in California. The next day, he and two friends left Jacksonville in an old car. Family members had refused to lend him money, so he was nearly broke.

Georgia is crisscrossed by two and four-lane highways connecting the county seats that were established in antebellum times. These towns are dotted with gas stations, Waffle Houses, McDonald's, and sometimes up to half a dozen convenience stores. These stores, roughly equivalent in size and layout to 7-11 or Cumberland Farms outlets in the North, are so prevalent on Georgia highways that lawyers and law-enforcement officials have a nickname for them — "Come-Rob-Mes" — because so many crimes occur in them.

Sylvester, county seat of Worth County, which calls itself "the peanut capital of the world," is one such antebellum town. Only 5860 people live in Sylvester, most of them lifelong residents. Although some businesses and industries are based in town and several dozen people are employed in county government, the majority of the townsfolk are farmers.

Residents describe Sylvester as an open-door town where people know and depend on each other. Mutual trust is a way of life. So an offense against one Sylvester resident — that is, any act that undermines trust — is a threat to the well-being of the whole community. "The way that I would describe people in this town is that they're friendlier here," says Sheriff Freddie Tompkins, a gentle, soft-spoken man in his late 30s, the antithesis of the stereotypical Southern sheriff. "They're more likely to help you if you break down on the side of the road. If a farmer has sickness in his family, people come over and help him farm his fields."

Mitchell blew into Sylvester with his two companions shortly after dawn on August 11, 1974, two days after leaving home. It is unclear where they were headed; if it was California, they were off course. In the morning they decided to rob an IGA convenience store run by Peggy Carr. Her 14-year-old son, Christopher, was helping her behind the counter.

Mitchell and his friends entered the store and, after fiddling with the soda machine until all the other customers had left, walked to the checkout counter and ordered Peggy Carr and her son to empty the cash registers. They did so. Then they commanded them to empty their pockets. They complied. Waving a small handgun, Mitchell marched the Carrs to the walk-in cooler at the back of the store. Peggy Carr says he told her, with menace in his voice, "I've never had a white bitch before." She began to cry. Her son put his hand on her arm and said, "No, Mama, don't."

In the cooler, Christopher Carr sat on a Coca-Cola crate while his mother squatted on the floor. By Peggy's account, Mitchell proceeded to shoot her son in the chest and her in the head. He left for a moment, then returned and pumped another bullet into the 14-year-old and two into his mother. Mitchell's account is different. He claimed that Christopher Carr tossed the Coca-Cola crate at him and that he shot in response to the threat.

Mitchell walked away again, leaving the Carrs bleeding in the cooler. Two teenage brothers stumbled into the store. Peggy Carr crawled out of the cooler and was able to call the police. Mitchell returned with the two brothers in tow to find her talking on the phone. Carr dropped the receiver and slithered back into the cooler. Mitchell then pointed the gun in the direction of the brothers and pulled the trigger. The gun was empty. He pulled out another gun but didn't shoot.

Mitchell and his cohorts left the store shortly before the police arrived. Peggy Carr was semiconscious and severely wounded. Christopher Carr was dead.

"There's not a day in my life I don't relive it," Carr says now, 13 years later. "I see the fire from Mitchell's gun. I see Chris's shirt turn dark. I see him lean forward, and I see the body relax. I see my child repeat his last words, 'No, Mama, don't,' because I had started to cry."

Peggy Carr's genial Southern manner has been permanently hardened. The tall, gray-haired woman's suspicion of strangers is evident to anyone who walks into the cleaning store where she works. She suffers grand-mal seizures and will have vision problems for the rest of her life. "People ask me if I still have nightmares," she says. "I say I cannot have nightmares any worse than the ones I have.

"He was given no cause," she adds. "I gave him all the money from the register. I gave him all the money from my purse." Her picture of Mitchell is clear: he was the monster who, with no

BOB PRIEST

provocation and no possible justification, ruined her life. (Mitchell and his accomplices were later implicated in two other murders that took place within two days of the Carr shooting. Neither of those allegations figured in the courts' consideration of Mitchell's death sentence.)

When word of Christopher Carr's murder spread among the Sylvester citizenry, a large group began to form outside the sheriff's office, in the center of town. People were fired up, determined to take justice into their own hands. Sylvester residents who remember that day agree that, if the people had gotten their hands on Mitchell, they would have killed him on the spot. They say they'd still do it.

"We're the kind of people who try to take care of our own," says Clay Smith, a local businessman. "If they would have turned him loose long enough, we would have got him." Law-enforcement officers captured Mitchell in the woods near town and protected him from the mob. But according to Mitchell, once they got him into the station they began to threaten him. He claimed that the sheriff's deputies pointed their guns at his head and ordered him to confess. One of the interrogators, Herbert Carr, was a cousin of the victims. And with screams of vengeance from the mob ringing in his ears, Mitchell confessed.

* * *

The death penalty has tremendous popular appeal in Georgia, as it has throughout the South. Since the Supreme Court reinstated capital punishment, after a brief moratorium in the mid '70s, the death penalty has been a tool primarily of Southern justice. All but five executions from 1977 until the beginning of this year took place in the South. Georgia had the third highest number, after Texas and Florida.

Death-penalty abolitionists and death-penalty advocates are generally thought to have equal support in Northern and Western states, but the capital-punishment debate in the South has always been largely one-sided: the pros outnumber the cons by at least two to one. All the moral arguments against state-supported killing have failed to chip away at the rock-solid backing for executions there.

Why the South and not other regions? After all, the West is as rural and as religious. And parts of the North and Midwest are as poor. The obvious explanation is the South's long history of using government power to assure inequality between the races. Acclaimed constitutional scholar and death-penalty opponent Charles Black, a native Texan, argues that the South is still an "us and them" society, with the white "us" perceived as potential victims and the black "them" as potential criminals. White fear of violence at the hands of blacks — often cloaked in the chivalrous armor of the need to protect white women from black rapists — once led to widespread lynchings. Now, in the eyes of many scholars, it accounts for the death penalty.

Whatever the cause, the Georgia death penalty has not been administered fairly. Blacks and poor whites — still routinely called "crackers" or "white trash" — have been far more likely to be sentenced to death than other capital defendants. Twice during the 1970s the US Supreme Court addressed the fairness issue, and both times Georgia furnished the setting.

Until the 1972 case of *Furman v. Georgia*, brought by a Death Row inmate who felt the death penalty was arbitrarily applied, judges and juries were given unlimited discretion in deciding who lived or died. Still, the death penalty was not recommended for every first-degree murderer — only those whom judges or juries considered especially deserving. Decisions were based largely on how the judge or jury viewed the defendant. Was this a person worth saving? Not surprisingly, there were grave disparities in sentencing; people convicted of identical crimes received widely varying punishments.

Being black was a particular disadvantage. Death-penalty lawyers say the key to a successful defense in a capital case is to make the jury see the defendant as a human being, someone with whom they can identify. White judges and juries didn't identify with blacks. Other blacks might have

Continued on page 25

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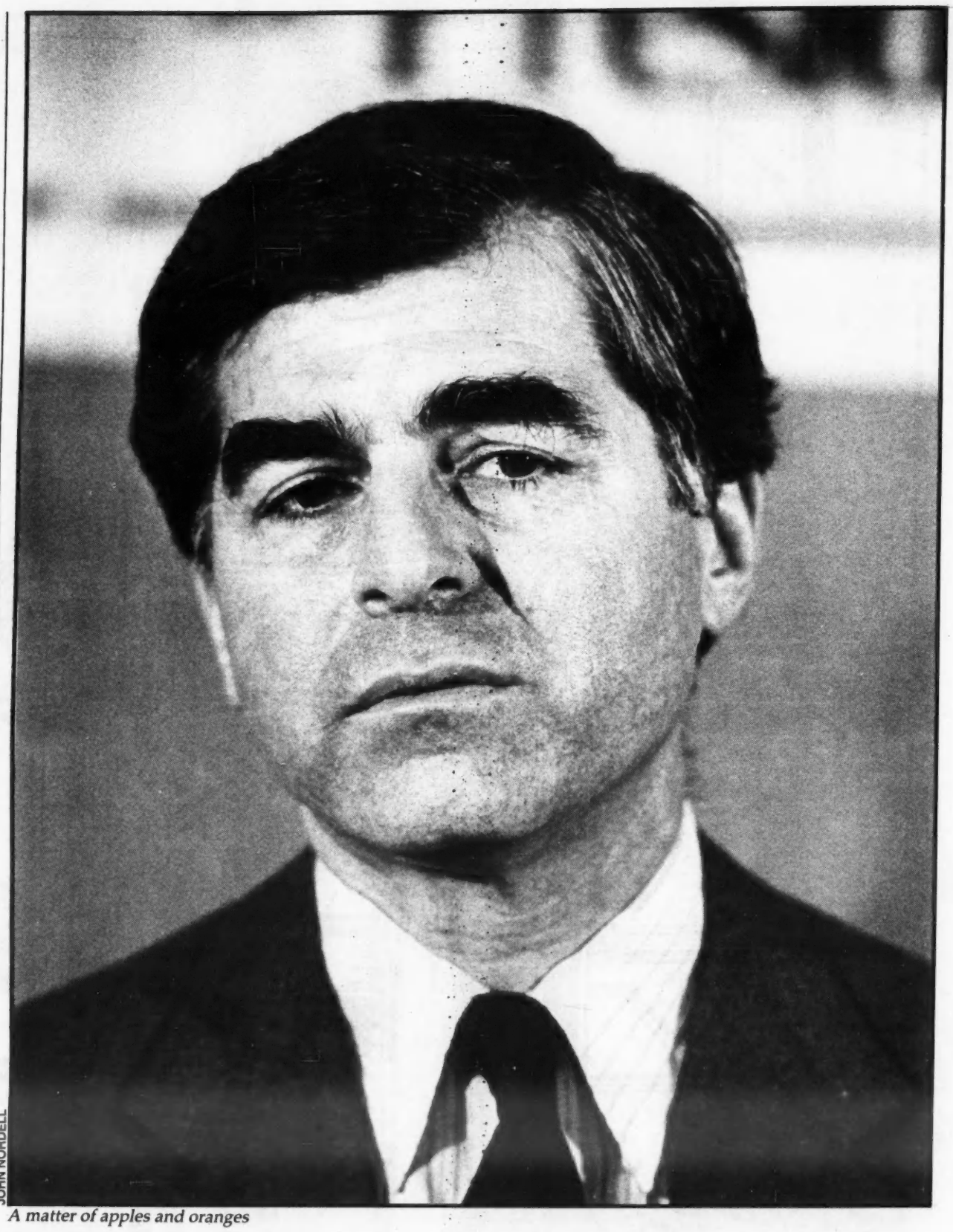

JOHN NORDELL

A matter of apples and oranges

Wrong about REAP

by Scot Lehigh

Continued from page 1

about the Internal Revenue Service. He is currently a fellow at the Washington-based Alicia Patterson Foundation, which awards one-year research grants to writers "for the pursuit of independent projects of significant interest."

According to Burnham, Dukakis's computation of the tax-rate decline wrongly combines the results from two different methods of calculating tax compliance. Simply put, Burnham says, Dukakis has been "comparing apples and oranges." Burnham goes on to say that the two sets of figures, correctly used, show no significant decline in tax compliance. That revelation raises questions about the feasibility of raising billions in new revenue by hiking the compliance rate.

The IRS estimates tax compliance two ways. The first method, called the Taxpayer Compliance Measurement Program (TCMP), is a projection based on 50,000 to 60,000 intensive audits. TCMP usually detects only underpayment that might be discovered, through a paper trail, in an audit. The first TCMP study, completed in 1965, showed a compliance rate of 94.3 percent. The last such study, completed in 1982, pegged the voluntary rate at 91.8 percent — a drop of only 2.5 percent. And according to IRS spokesman Steve Pyrek, tax compliance has actually rebounded about a percentage point since hitting 91.0 percent in 1979.

The other way the IRS gauges the tax gap is an extremely uncertain estimating method called the Tax Gap Compliance Rate (TGCR). This method expands on TCMP estimates and other audits by trying to project the tax that is owed but not paid as the result of the underground economy, the cash economy, barter income, and other completely unreported and largely untraceable income. "The Tax Gap Compliance Rate includes unreported liability of nonfilers," explains Pyrek. "That means people who simply don't file at all, people who are underground, people who deal only in cash." Predictably, those numbers show a larger tax gap. But even they do *not* show a large increase in noncompliance over time.

Pyrek says that, in 1979, the TGCR compliance rate was 84 percent. In 1986, TGCR showed 81.6 percent. Again, those rates hardly reflect the wholesale slide Dukakis has alleged. Instead, the decrease in compliance is a relatively modest 2.4 percent. Pyrek says that, because the IRS only began a sophisticated measuring of tax compliance in the early '70s, there is no way to tell whether there has ever been an dramatic slide in compliance.

"What he or his staff has done is take the high from one measurement and the low from another, entirely different, measurement," says Burnham. Earlier in the campaign, Dukakis falsely juxtaposed those numbers in arguing that all the federal government would need to do to collect huge additional sums in taxes would be to push compliance back to where it had been 20 years ago. In fact, because measured tax compliance has not dropped significantly, the government would have to push compliance rates beyond past highs to make any meaningful headway, Burnham's report makes clear. Misusing the figures, Burnham says, allowed Dukakis to "come on as a law and order man. And he doesn't have to face the real problems of tax increases or budget cuts. But there is an element in this of Nixon and Goldwater playing with the crime figures to make a big deal out of crime. It's a misuse."

Burnham says that Ira Jackson, former commissioner of the Massachusetts Department of Revenue, "acknowledges the figures are wrong and says they have corrected them." Jackson did not return repeated *Phoenix* phone calls. Deputy Issues Director Tom Herman refused to acknowledge that Dukakis had used the two sets of figures in a misleading way. Told of Jackson's reported comments, he said, "You'll have to talk to Ira about what he said." On the matter of the supposed slip in compliance, Herman acknowledged that the IRS numbers show no great decline, but asserted that compliance "had been slipping before that." However, he could cite no evidence to support that contention.

The idea of heightened tax compliance came from the Massachusetts Revenue Enforcement and Protection program (REAP), a combination of tax increases and stepped-up collection the Dukakis

administration used to close a $300 million deficit when the governor returned to office in 1983. Dukakis's former chief of staff, John Sasso, successfully introduced Dukakis as a Democratic leader of substance to the national media in 1986 by deftly using REAP as an example of Dukakis's problem-solving ability. Understandably, Dukakis became enamored of the REAP idea.

Despite his misuse of the tax-compliance numbers, the governor has hardly revised his campaign rhetoric. Indeed, the only apparent concession Dukakis has made to the truth is to quit citing the 94 percent compliance rate. However, he still leaves his audiences with the impression that tax compliance has dropped significantly. Speaking at Harvard on October 28, in what was billed a major address on the economy, Dukakis said, "Tax compliance in the US has now dropped to 81 [actually, 81.6 percent] percent," never noting that that supposed drop has been from a benchmark of 84 percent.

JOHN NORDELL

AP/WIDE WORLD

Gephardt and Babbitt: not afraid to use the T-w

Because the slide in compliance has been modest, getting significant new tax revenue through a crackdown will be difficult for a number of reasons. For one, says Susan Long, director of Syracuse University's Center for Tax Studies and a professor of quantitative methods, the supposed underpayment the TCMP audits find is more a matter of differing interpretation due to the ambiguity of the tax code than of outright fraud. "To say it is all cheating is totally wrong," she says. "What those figures are based on is the difference between what the auditor says a taxpayer owes and what he pays. If we assume that all auditors are infallible, you could interpret it that way [as a clear case of cheating]; but the facts suggest this is not an appropriate interpretation." For example, Long says that more than half the dollar amount of extra taxes the IRS currently assesses as a result of audits is appealed, and that in two-thirds of those cases, the IRS settles for only about a third of the extra tax it initially assessed. Meanwhile, much of the extra unreported income included in the Tax Gap Compliance Rate study — again, the difference is largely estimates of what is owed from the cash, underground, and barter economies and from nonfilers — would be particularly hard to get to, even with a beefed-up IRS, because, as Pyrek notes, "People who are entirely off the books are very hard to find."

Then there's the matter of how many tax cheats the IRS would have to go after. Dukakis is fond of saying that the 81 percent noncompliance figure means that, as he put it at Harvard, "one out of every five taxpayers — businesses and individuals — isn't paying the taxes they owe." That makes it sound as though a national tax-enforcement program will simply be a matter of chasing those deadbeats.

But Syracuse's Long says that in fact the 81 percent doesn't correlate to four good citizens and one deadbeat. "That is not at all accurate," she says. "It is much oversimplified." Although Long says that no good data exists about the frequency of cheating or noncompliance, she notes, "According to the IRS, there are errors in most returns. . . . If you have a lot of taxpayers with little amounts, it would be very expensive to collect that [owed but uncollected tax dollars], presuming you could even find it." The IRS's Pyrek agrees. "You can't just assume four saints and one sinner," he says. "For example, I may be filing a tax return, but just overstate a deduction a little bit. I am not a total deadbeat, but I haven't filed a perfectly honest return." Herman refused to address the issue of whether Dukakis had used those numbers misleadingly, but said that one public-opinion poll has shown that one in five taxpayers admits to cheating and that one in three condones it. "That is an unacceptable attitude," he said. "What the governor is saying is that we have an 81.5 percent compliance rate, and a tax gap of $110 billion, and that is unacceptable."

What all this suggests is that tax compliance as a major deficit-reducing measure is, as Missouri Congressman Richard Gephardt has suggested, just so much "hokum." Nonetheless, Dukakis has committed himself to REAP as a near-panacea for the economy; last week in New Hampshire the governor suggested that he wouldn't support any tax hikes that come as part of the bipartisan budget negotiations because a tax amnesty and crackdown is his preferred approach.

Of course, in fairness, Dukakis hardly has a monopoly on this sort of cynicism. In his seemingly ceaseless quest to make a bigger fool of himself, George Bush, having diagnosed Reaganomics as voodoo economics in 1980 and having watched seven years of huge deficits bear witness to the correctness of his diagnosis, now proudly accepts the endorsement of Arthur Laffer, chief of the supply-side shamans. Among the Republicans, only Al Haig and Bob Dole talk as though their presidential travels have occasionally taken them into the realm of reality.

Among Dukakis's Democratic opponents, Illinois Senator Paul Simon, the Iowa frontrunner, thinks that with $20 billion in defense cuts, we can grow our way out of the deficit. Tennessee Senator Al Gore takes a similar position, minus the defense cuts. In an impressive exercise in sophistry, Gore spokesman Mike Kopp takes the following position: "He [Gore] has said no responsible leader would totally rule [a tax hike] out, but he would only do so as a last resort. Therefore, since he is not proposing one, he doesn't have any particulars."

Thus far only three candidates have had enough respect for the electorate's intelligence to propose anything remotely meaningful. Of these, least thoughtful is Jesse Jackson's proposal to soak the rich. Gephardt has a package of tax hikes, including the $12 billion increase the Democratic budget negotiators want, a $12 billion oil-import fee, and the *one* billion dollars he estimates a one-time amnesty and stepped-up tax enforcement would bring in, for at least $25 billion in new revenue (or, if one chooses to believe the Dukakis promises for tax amnesty and compliance, $58 billion). Former Arizona governor Bruce Babbitt, who has issued the most detailed proposals, favors a phased-in five percent sales tax, plus taxing Social Security and Medicare benefits for upper-income recipients, and means-testing other benefits programs. He has proposed a one-year, $40 billion deficit-reduction plan that includes $20 billion from the phased-in sales tax, $10 billion in military cuts, and $10 billion in domestic cuts.

One can disagree with any of the specifics. What can't be ignored is that Gephardt and Babbitt — and to some degree Jackson — have at least been honest enough to admit that new taxes are needed. □

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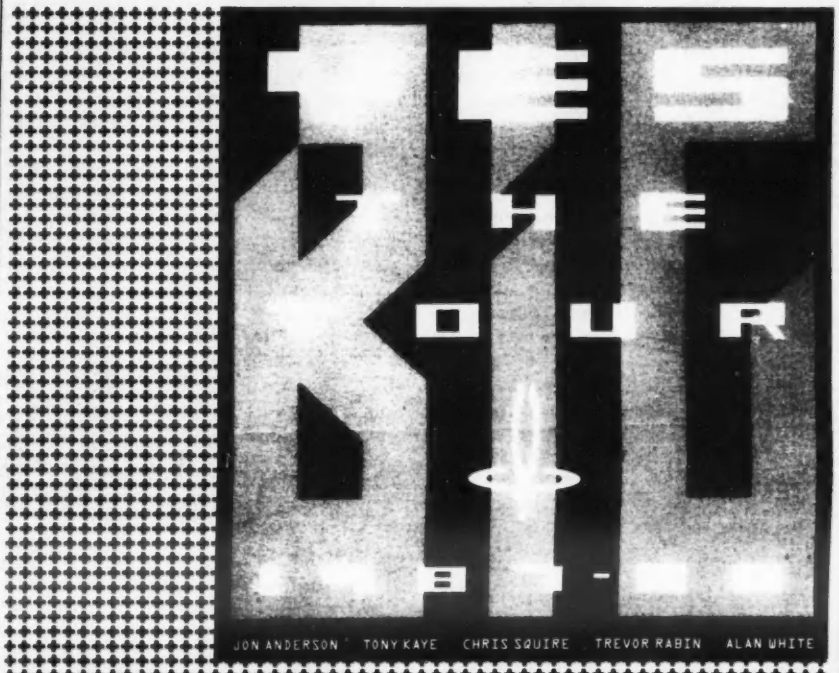

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Steady as he goes

Dukakis remains on course

by Scot Lehigh

Until campaign manager John Sasso resigned on September 30, everything had gone right for Michael Dukakis's presidential campaign. But since the day that Sasso left, the news for Dukakis has been consistently bad. The week the governor started running Iowa TV ads taking credit for the Massachusetts economic boom, General Motors announced it would close its Framingham plant, eliminating 3700 jobs. And yet another new study, this one from the Economic Policy Institute, restated an obvious macroeconomic point: it is national and regional trends, and not the efforts of Michael Dukakis, that are mostly responsible for the boom. At the same time, Boston's shamefully polluted Harbor was thrust into the headlines when EPA administrator Michael Deland imposed sanctions against the state's balky Harbor-clean-up agency, the Massachusetts Water Resources Authority (MWRA). Shortly thereafter, the MWRA announced that to pay for the clean-up it would have to quadruple water and sewer bills over the next 13 years, raising the average Boston-area family bill from around $300 a year to more than $1100 — a gargantuan increase largely attributable to Dukakis's first-term record of neglect and delay in complying with the Clean Water Act.

And yet, the basic strengths of the Dukakis candidacy have held. Today, after six weeks of repairing the damage caused by Sasso's leaving, the campaign is suitably prepared for the marathon this race seems likely to become. With his coffers flush with cash, and organizations established in 14 states, barring an implosion it is hard to imagine that Dukakis will not be one of the two or three candidates in the running at the very end.

One development that has improved Dukakis's chances is the sudden tailspin of Missouri Congressman Richard Gephardt. Historically speaking, Gephardt should never have been the factor he was. The House of Representatives is hardly the breeding ground of presidents; James Garfield is the last man to have made the leap — and that was more than a century ago. In 1976, even as extraordinary (and well-connected) a congressman as Arizona's Morris Udall was unable to run better than a consistent second-best to an unknown former governor of Georgia.

Yet Gephardt, who has waged a two-year, nonstop campaign in Iowa, demonstrated surprising early strength. When Gary Hart bowed out, Gephardt, who had assiduously courted organized labor and farmers, emerged as the leader in Iowa. Throughout the summer and fall, he clung tenaciously to his lead there. A Midwestern moderate, he was the only candidate other than Jesse Jackson and Dukakis who could claim any sort of nationwide campaign, having consolidated some support in Georgia, northern Florida, and some parts of Texas.

Still, to emerge as the clear alternative to Dukakis in New Hampshire, and to survive to fight on to Super Tuesday and the South, Gephardt needs to place first or second in Iowa. For at least a month, his campaign there has been sluggish. When Black Monday hit the stock market, his protectionist trade stance became a pronounced liability. This week, Gephardt had his own Black Monday: a *Des Moines Register* poll showed that he was not just dead in the water, but might actually be sinking. The *Register* showed Illinois Senator Paul Simon leading the pack with 24 percent, followed by Dukakis at 18 percent and Gephardt at 14 percent (though other survey research shows the three grouped more closely together); 20 percent of those polled were undecided. Those numbers, if accurate, will be hard for Gephardt to reverse.

To be sure, Gephardt's apparent decline has not thrust Dukakis back into the frontrunner's spot. Instead, as Gephardt slid down one side of the popularity parabola, Simon glided up the other. But for Dukakis, Simon may well be an easier opponent. Unlike the Missouri congressman, the Illinois senator has little going for him outside of the Midwest; even in New Hampshire, he has yet to secure a solid toehold, having only recently expanded what was a shoestring operation into a real campaign (though on Wednesday there were rumors of an impending poll that would show Simon picking up strength there). More important, despite his popularity with the liberal Iowa caucus-goers, he has been tagged with the electability tarbaby. The central question is this: will Simon be 1988's Harry Truman, a flinty, tough, truth-talking leader, or its George McGovern, an ultraliberal favored by the Iowa peace crowd but with no shot against a Republican in November?

Simon has struggled valiantly to portray the difference between himself and the others as the difference between authenticity and artificiality. If he succeeds, he may be able to play Truman. The other camps, including Dukakis's, want to make the framework an ideological one. If they succeed, Simon could be seen as George McGovern in a bow tie.

If so, the Illinois senator may find himself badly boxed. Although Dukakis's support is thought to be somewhat soft in New Hampshire, he's probably not vulnerable to a challenge from his left. And from moderate New Hampshire, the campaign moves to the more conservative South.

That is not to underestimate Simon's appeal. In the 1984 Reagan landslide, he beat incumbent senator Charles Percy in populous and ideologically diverse Illinois, a state that, with the exception of 1976, has been with the winner in every presidential election since 1920 and which, as Simon's aides like to point out, is not only the fifth largest in the nation, but also one that stretches from the industrial Midwest all the way down into Dixie. If he succeeds in casting himself as a latter-day Harry Truman, Simon could steal the honesty and integrity issues from Dukakis. Or, if the Democratic Party decides to forget the hangover from its last ideological binge and break out another bottle of 180-proof Old New Deal, he could find himself hoisted on the voters' shoulders for another boisterous round of "Auld Lang Syne."

But it is also true that Simon's candidacy has largely escaped the scrutiny the others have by turns endured. So far, he has not convincingly explained how his call for an $8 billion public-works jobs program, long-term health care, and more spending on education can be made to square with his proposed balanced-budget amendment. Or how his support for Gramm-Rudman jibes with what passes as his deficit-reduction plan: a $20 billion military cut and the hope for a revenue-expanding spurt of economic growth. "Simonomics," as UMass professor Ralph Whitehead calls his program, is destined to come under intense examination in the weeks ahead. "If it doesn't add up, it could be a problem for someone running on authenticity," says one Dukakis strategist.

But even if Simon survives the media scrutiny unblemished, he will have a tough time competing with Dukakis nationally. To win the nomination, Simon needs to come roaring out of Iowa and New Hampshire and then to survive the tornado ride into the South well enough to put something together there. Dukakis, on the other hand, has already targeted Texas, Florida, and North Carolina, and will have the money to make his case on the airwaves.

The race would then become a clash of diametrically opposed strategies. Simon has put all his chips on February 8 and spun the wheel. Dukakis, in contrast, is trying to cover all numbers with careful bets. Early hopes for a front-end sweep and a quick victory probably went out the door with John Sasso, but the campaign is prepared to grind it out on the ground. "It's sort of the Green Bay Packers approach," says Michael Goldman, a political consultant and Dukakis ally. And though Dukakis has lost Sasso, he still retains tremendous advantages in that type of fight. Fundraiser Bob Farmer, who earned his stripes raising money for John Anderson in 1980 and for John Glenn, and later Walter Mondale, in 1984, raised another million in October for Dukakis. The $9 million-plus he has channeled into the Dukakis coffers will ensure that the governor can run the year-long campaign that may be necessary. In addition to Iowa and New Hampshire, Dukakis now has a campaign presence in Georgia, Texas, Washington DC, Illinois, Maine, Minnesota, Florida, New York, North Carolina, South Dakota, Alabama, and Maryland. Meanwhile, even the other candidates admit that the nationwide organization field director Jack Corrigan has put together is second to none. Although the issues staff still seems weak, it is the only aspect of the campaign that can't match or better its equivalent in any other Democratic campaign.

For all these reasons, Dukakis still retains a significant advantage over his competitors, an edge that could be particularly telling if this race reduces to an infantry battle. Perhaps the best analogy is this: Paul Simon is running Gary Hart's 1984 campaign, while Mike Dukakis is repeating Walter Mondale's. Given that, it's instructive to remember that though Hart was the phenomenon who caught everyone's attention, it was Mondale who persevered to win the nomination. □

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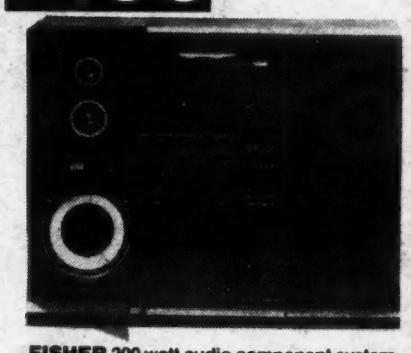

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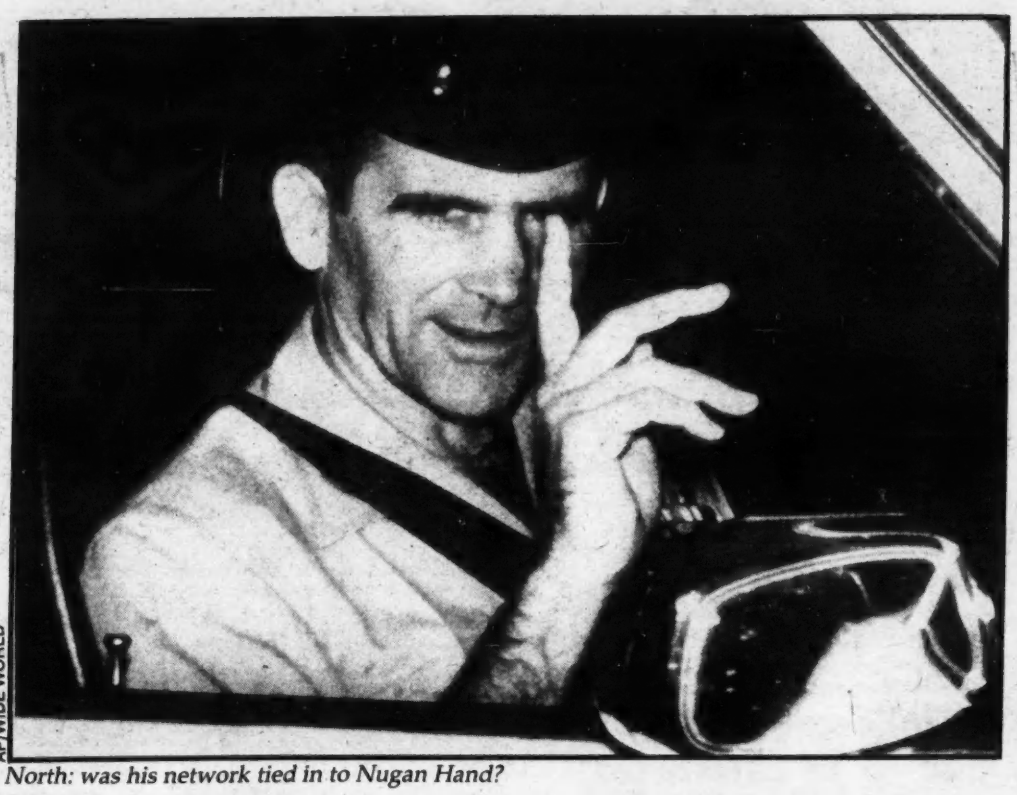

AP/WIDE WORLD

North: was his network tied in to Nugan Hand?

First bank and mistrust company

Deposits and withdrawals of the spooks

by Jerry Meldon

Shortly before dawn on Sunday, January 27, 1980, two Australian police officers discovered the bloodied body of 37-year-old Frank Nugan, rifle in hand, an apparent suicide victim, in the front seat of his Mercedes sedan. In stumbling upon the body, the country constables unwittingly unlocked a Pandora's box of bank fraud, laundering of heroin profits, and machinations by elements of the CIA shadow network that would later engineer the Iran-contra debacle.

Nugan was co-owner of the Sydney-based Nugan Hand Bank, with 22 branches worldwide. When he died, he was carrying the business card of former CIA director William Colby, who performed legal services for the bank. No sooner did word of the corpse in the car reach London than the bank's other owner, Bronx-born former Green Beret and onetime CIA operative Michael Hand, hopped a plane to Sydney. There he was joined by Admiral Earl "Buddy" Yates (US Navy, retired), former chief of staff for plans and policy of the entire US Pacific Command, then the president of the Nugan Hand Bank.

At bank headquarters, Hand and Yates hosted a shredding party that would have brought tears to the eyes of Lieutenant Colonel Oliver North and his faithful secretary, Fawn Hall. And as you read *The Crimes of Patriots: A True Tale of Dope, Dirty Money, and the CIA* (Norton, 424 pages, $19.95), by Jonathan Kwitny, you can also imagine Kwitny's pupils moistening — for a different reason — each time he ponders what those documents might have revealed.

Kwitny, investigator *par excellence* for the *Wall Street Journal* and author of earlier studies of Mafia penetration of legitimate businesses and of US foreign policy, has spent the last five years trying to figure out what Admiral Yates and other military and CIA brass were doing on the payroll of a bank that "engaged in heroin financing, tax fraud, investor fraud, and indirectly, by much evidence, contract murder." He leaves us with a wealth of evidence suggesting that Nugan Hand was indeed part of a US intelligence operation. But Kwitny is a most careful reporter. With no smoking gun, he won't be the one to say the CIA was behind the bank. And therein lies the frustration of this important and timely book: the resistance to reaching definitive conclusions in the absence of a confession.

DAVID A. KRATHWOHL

Colby: his business card was found on Nugan's body.

AP/WIDE WORLD

Secord: a murky role, an intriguing past

In retrospect, it should have seemed fishy in 1969 when Michael Hand — recipient of the Distinguished Service Cross for "almost single-handedly [holding] off a fourteen-hour Vietcong attack on the Special Forces compound at Dong Xaoi" — founded Australian and Pacific Holdings, in Sydney, with the stated goal of developing a resort on the Great Barrier Reef. Australian and Pacific's stockholders were an odd lot. Of 37 listed, four worked for Air America, one for Continental Air Service, and five for the US Agency for International Development (AID), employers that had been providing cover in Indochina for CIA agents.

Author Kwitny discovered that, in reality, Australian and Pacific had done little other than make Frank Nugan, a Berkeley-trained Australian lawyer, successive loans of $16,000, $3500, and $8500. The total of $28,000, roughly the initial stockholder investment, was apparently never repaid.

Having discovered the formula for creative and profitable accounting, Hand and Nugan raised the stakes. In June 1973 they incorporated Nugan Hand Needham, in Sydney. According to a brochure, "This company's purpose is to act as a trusted Investment House to make all of its services and facilities available to all persons and enterprises, large or small."

What the brochure really meant was that Nugan Hand — to which the name was later shortened — would just as gladly rip off little guys as big ones. Reports Kwitny, "The money came mostly in two ways: from high fees charged for illegal [or at least very shady] services, and from the fraudulent procurement and subsequent misappropriation of investments from the public."

High on the list of shady services were the financing of narcotics deals and laundering of the profits. Nugan Hand's clients in this area included Australian Olympic medalist in sculling and former police detective Murray Riley. In 1978 police collared Riley and nine accomplices for shipping a ton and a half of Thai "Buddha sticks" — concentrated marijuana — on a boat out of Hong Kong. Enforcement officials also established that Riley had been sending a hundred pounds of heroin annually to the United States via Australia.

In 1980, having begun a 10-year jail sentence, Riley testified before an Australian commission of inquiry into the Nugan Hand bank, whose demise followed shortly upon that of Nugan. The bank, Riley asserted, had moved his drug money around the Far East.

Moving drug money did not

Continued on page 16

Jerry Meldon is a freelance writer and a student of covert activities.

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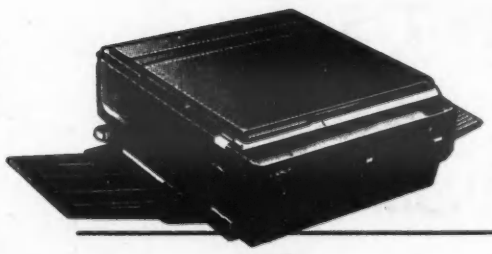

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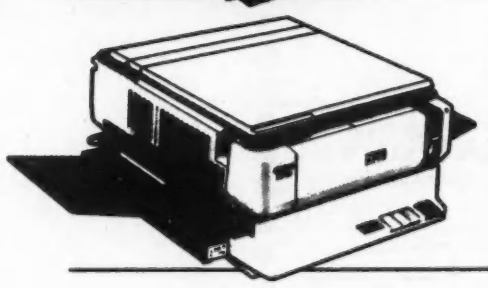

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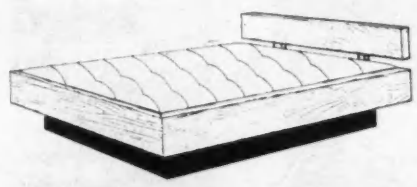

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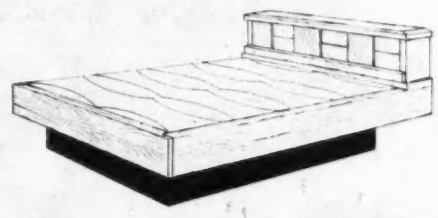

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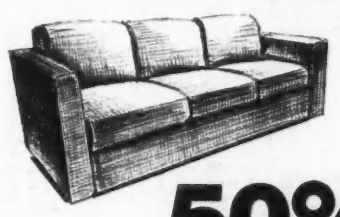

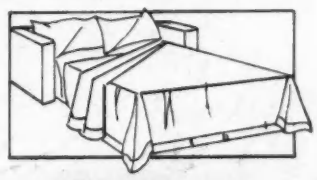

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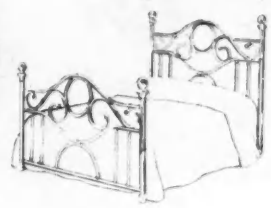

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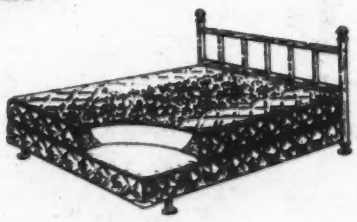

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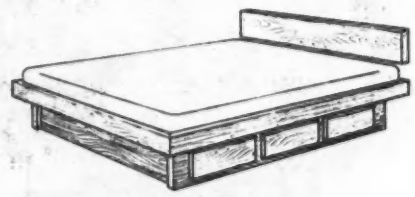

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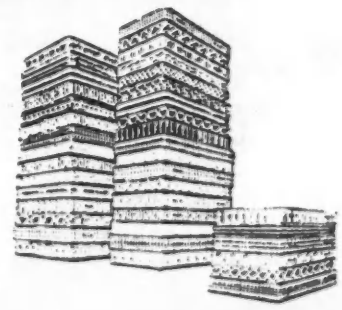

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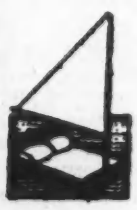

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Mistrust

Continued from page 12

distinguish Nugan Hand from myriad other banks worldwide. However, Nugan Hand went one step beyond most. In 1976 it opened an office in Chiang Mai, Thailand, the gateway to Indochina's Golden Triangle, the world's major source of the opium from which heroin is derived.

The Commonwealth-New South Wales Joint Task Force on Drug Trafficking, in volume two of its report, issued in June 1982 (all 512 pages are devoted to Nugan Hand), revealed that Michael Hand had decided to open shop in Thailand on the advice of his drug-trafficking client Murray Riley. The Chiang Mai office was housed in the same building — on the same floor — as that of the US Drug Enforcement Administration (DEA), a coincidence yet to be explained. Nugan Hand's Chiang Mai manager, Neil Evans, told the joint task force, "I was never under any illusion . . . that I was to go over there for any other purpose but to seek out drug money."

Evans's sensational charge is one of many that Kwitny takes with a grain of salt. Kwitny, who went through extensive efforts to locate all the actors in the drama, never found Evans. However, he did get wind of the claim that Evans had received $10,000 from an Australian TV station for an interview. The Australian station later sold the interview to CBS, and on a September 1982 *CBS Evening News* program with Dan Rather, Evans stated, "We were to become the paymasters for the CIA around the world."

"The [$10,000] payment alone," Kwitny writes, "casts some doubt on Evans's veracity." That is a reasonable assumption. However, Kwitny states further that "the Joint Task Force rejected his testimony." That is an oversimplification.

The joint task force did note that "Evans showed himself in his interview with Task Force investigators to be an exaggerator and distorter of truth, and at times an outright liar. Nevertheless, at other times his story had the sound of truth and corroboration was found for it. He was found to be an unprincipled man and in fact admitted as much in his interview. But then, is not this the type of man to recruit if your intention is to seek out drug money in Chiang Mai?"

Kwitny is clearly frustrated dealing with dubious sources and Australian investigations that plant their feet firmly on both sides of the street. He conveys that frustration to the reader when he adds that "much that Evans says is probably true."

The narcotics-money angle is sinister enough to bear exploring, but it's too common a banking practice to carry the book by itself. The intriguing question — which Kwitny will not answer categorically — is "How . . . do you explain Nugan Hand — a thoroughly corrupt and fraudulent organization staffed by all those generals, admirals and intelligence officers?" Besides Admiral Yates, they included General Ed Black (US Army, retired) and General Leroy Manor (USAF, retired). Black had been commander of all US troops in Thailand during the war in Vietnam and, later, Army chief of staff for the Pacific. In 1977 he became president of Nugan Hand Hawaii. Manor had been the chief of staff for the entire Pacific Command. Following his formal retirement, in July 1978, he continued to serve the Pentagon unofficially. In 1980 he headed the postmortem investigation of the Iran-hostage rescue mission. Manor was ap-

Continued on page 21

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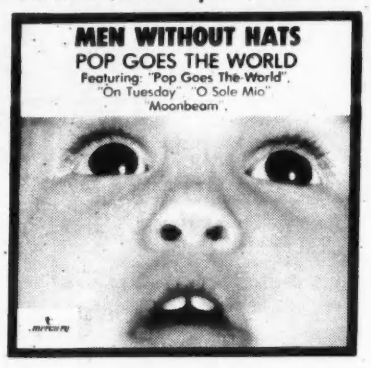

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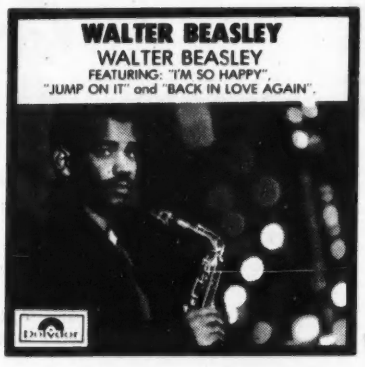

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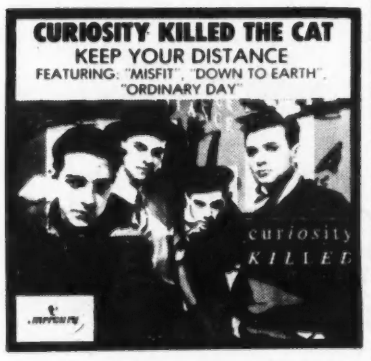

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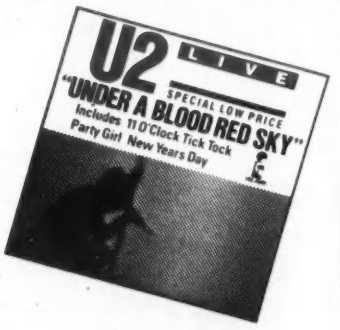

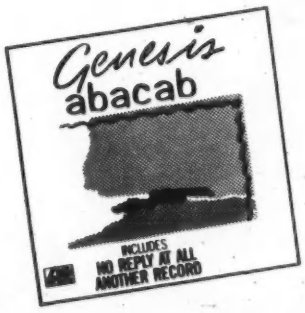

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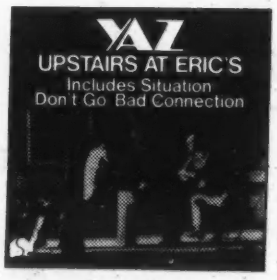

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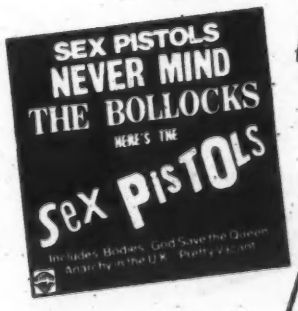

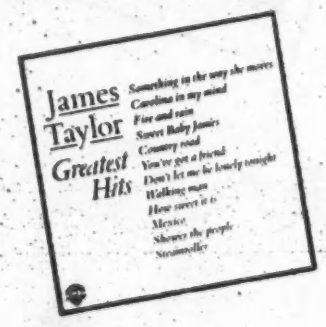

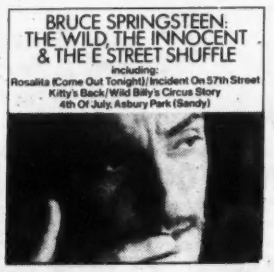
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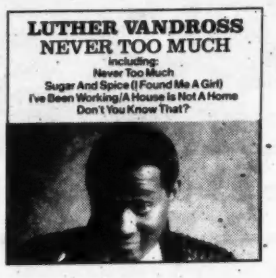
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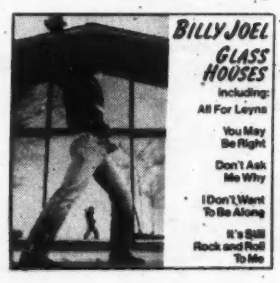

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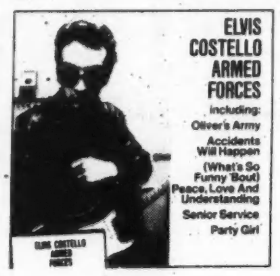

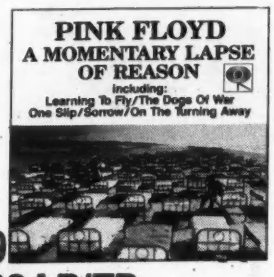

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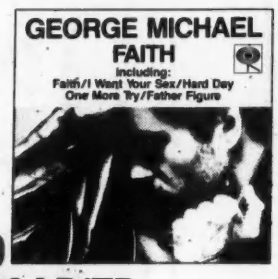

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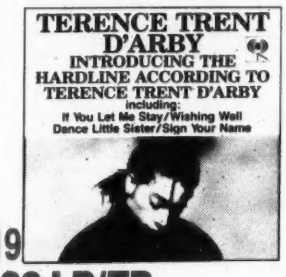
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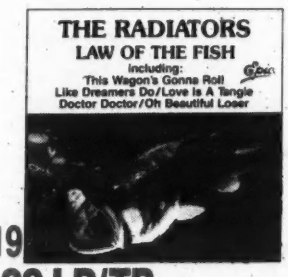

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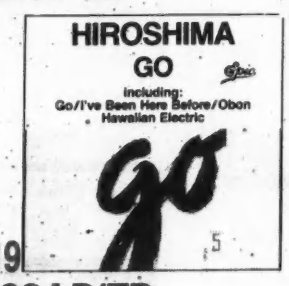

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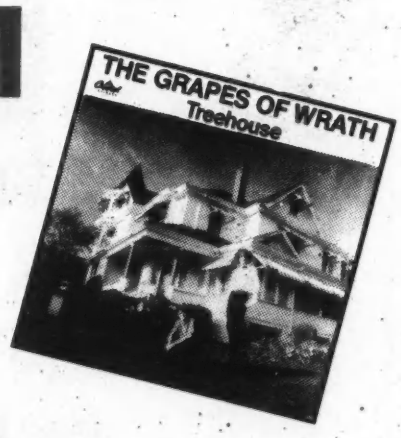

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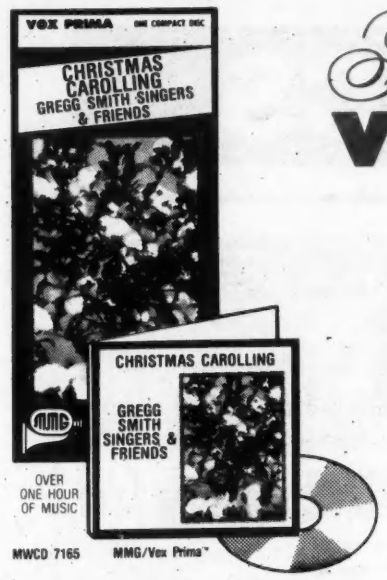

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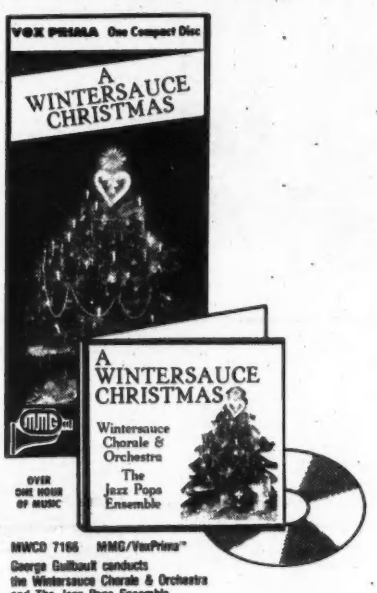
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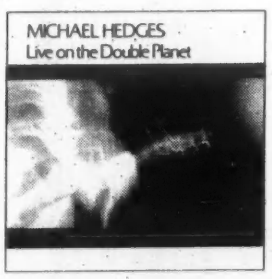

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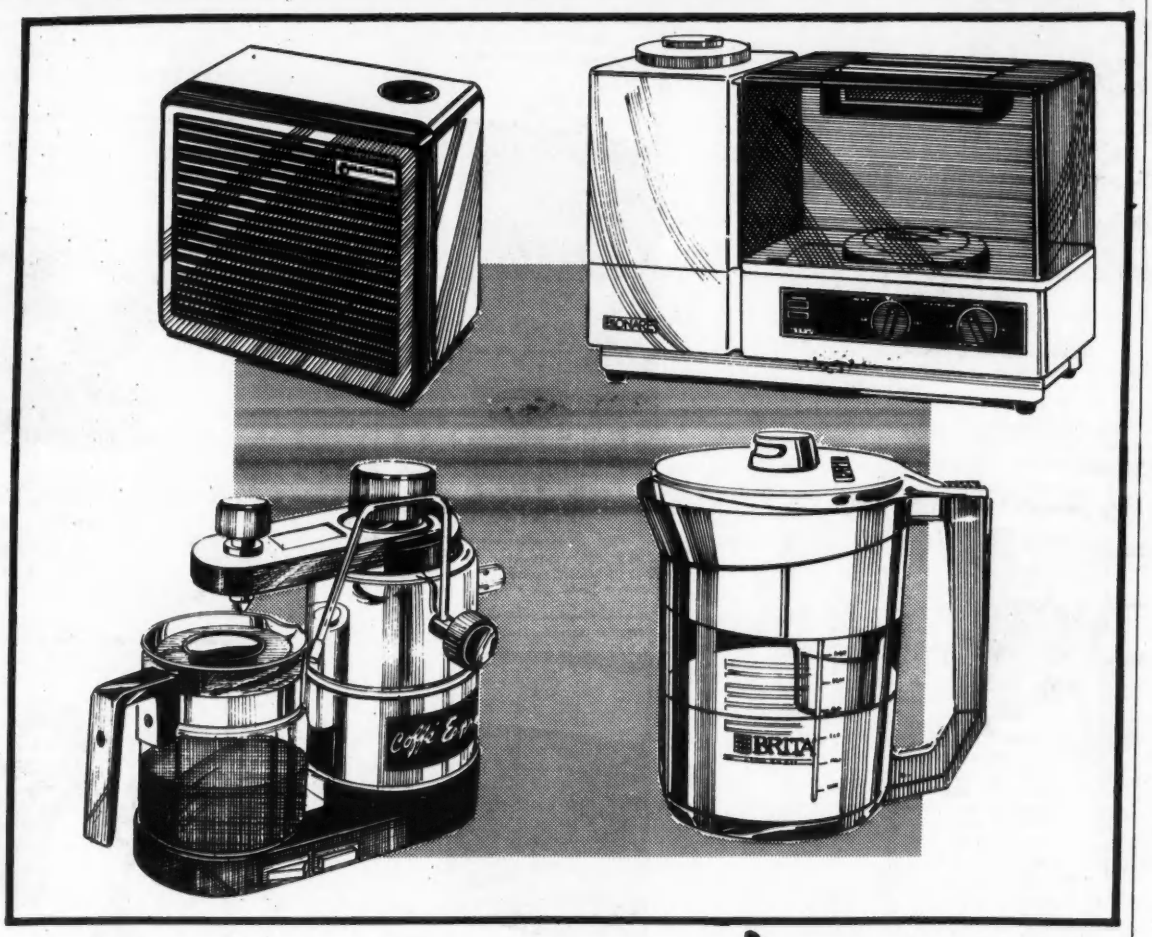

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Mistrust

Continued from page 16

parently considered an expert in failed assaults, having planned and commanded the infamous 1970 raid on a North Vietnamese POW camp. Kwitny reminds us, tongue in cheek, of Manor's later statement to the press that the onslaught was "a complete success with the exception that no prisoners were rescued." In 1979 General Manor joined Nugan Hand's Manila office. Like the branch in Chiang Mai, Thailand, this one was under the same roof as the US Drug Enforcement Administration.

Kwitny offers two explanations for the presence of such heavies, neither very comforting: the men were either fools or accomplices.

> *Once inside the bank how dumb would you have to be to stay duped? Could that level of stupidity be ascribed to high officials who only recently were responsible for supervising* billions *of dollars in U.S. taxpayer funds — hundreds of thousands of troops and whole fleets of aircraft and aircraft carriers, who specialized in, of all things, "intelligence?"... Now suppose, on the other hand, that the brass wasn't innocent at all.... Did this mean that the U.S. Government had promoted to the highest offices, a bunch of thieves?... Or was it more likely that they* weren't, *at least most of them, thieves — that there was some political motive behind their work?*

Throughout the book, particularly the chapter "The Wilson Connection," Kwitny lays out evidence for the latter. The inescapable conclusion: *1)* Nugan Hand was, to an as-yet-undetermined extent, an instrument of the "rogue" US intelligence network whose most notorious member, former CIA agent Edwin Wilson, is now serving half a century behind bars for, among other things, shipping explosives to Libya's Colonel Qaddafi; and, *2)* the network also included Major General Richard Secord (USAF, retired) and former high-ranking CIA officers Theodore Shackley and Thomas Clines — who all became key players on Oliver North's Iran-contra secret team.

When Nugan Hand was incorporated, in 1973, Wilson was running dozens of proprietary-business fronts for the top-secret Task Force (TF) 157. TF157, originally set up to monitor Soviet shipping, was officially under the aegis of the Office of Naval Intelligence (ONI). In actuality, it reported, through Wilson, not to ONI but to CIA Deputy Director Ted Shackley, according to FBI files cited by Joe Trento in the Wilmington, Delaware, *News-Journal* in September 1981. (TF157 was shut down in 1977 when ONI chief Bobby Ray Inman figured out that Wilson was actually in business for himself.)

What makes this very interesting are the Wilson-Shackley-Clines connections to Nugan Hand in that same era, connections that are discussed at length both by Kwitny and in volume four of the report by the Australian joint task force.

The full extent of how the Wilson team used Nugan Hand is unlikely to be revealed. The joint task force, however, learned a good deal from a Wilson associate it referred to only as "J" but whom Kwitny identified as Douglas Schlachter, a former employee at World Marine, a TF157 entity set up by Wilson.

Schlachter described several meetings during the late '70s in World Marine's Washington office between Wilson and Nugan Hand's number-three man, American Bernard Houghton, whose current whereabouts, like Michael Hand's, are unknown. Following the Houghton-Wilson meetings at World Marine, Wilson, under cover of TF157, "placed an order" — with a private arms manufacturer, the financing for which was done by Nugan Hand — "for something like 10 million rounds of ammunition [and] 3,000 weapons.... The shipment is believed to have left the U.S. from Boston." Schlachter told the joint task force he believed the weapons were "delivered to U.S. intelligence supported forces in Angola." (This would have occurred just as the Senate was about to pass the Clark Amendment, banning US involvement in Angola. A direct analogy can be drawn to the later circumvention of the 1984 Boland Amendment, banning support of the contras, by the same Wilson gang, though Wilson himself was by then behind bars.)

The Australian joint task force concluded that "the [Angola] operation is considered likely to have been carried out as a result of private entrepreneurial activity as opposed to one officially sanctioned and executed by U.S. intelligence authorities, specifically Task Force 157."

The Australians, without realizing it, had gotten wind of the "off the shelf" intelligence operation that Reagan CIA director William Casey would turn to for

Continued on page 24

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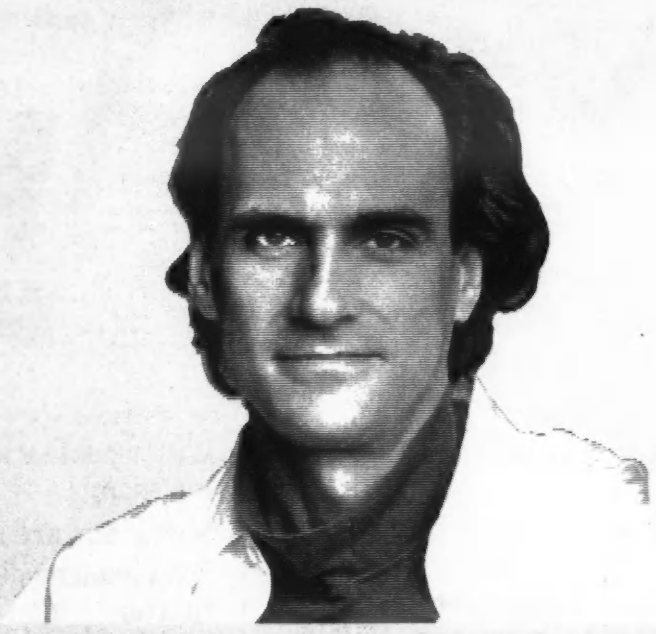

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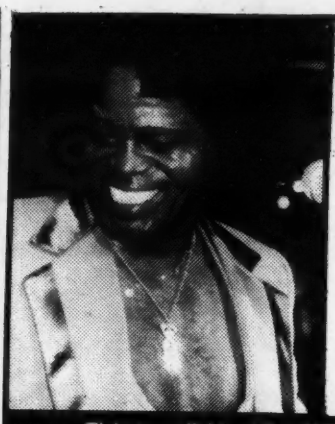

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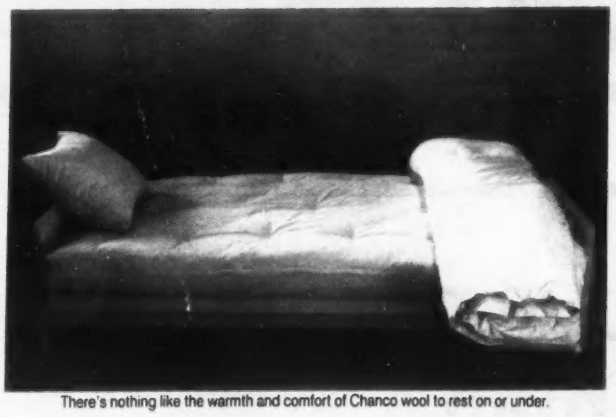

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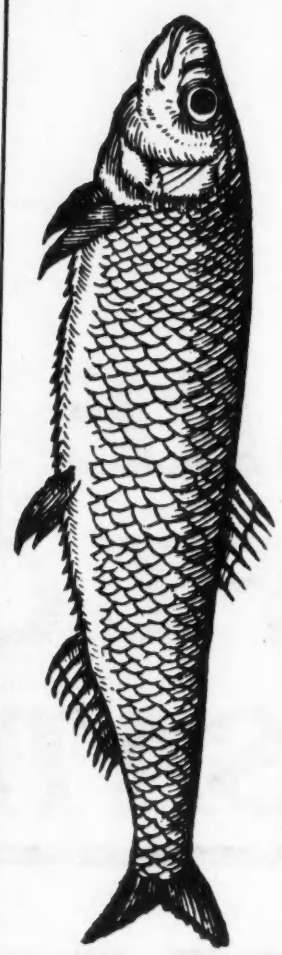

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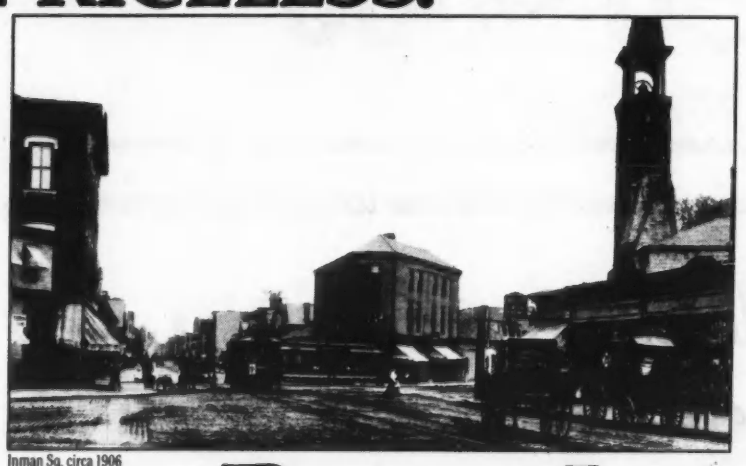

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Mistrust

Continued from page 21

the Iran-contra operations. As Kwitny writes, "The [Australians'] final judgment ... shows some naivete for how the CIA has actually conducted covert operations."

Besides examining the covert shipment of weapons to Angola, Kwitny reviews evidence linking the Wilson-Shackley gang — through Nugan Hand — to the 1975 undermining of the left-of-center Australian Labor government, an abortive 1979 plan to take over a Miami bank in partnership with deposed Nicaraguan dictator Anastasio Somoza, and the successful takeover of a London bank in 1980. Regarding the London bank, the Australian inquiries determined that it was purchased with Nugan Hand general funds, and that the man pulling the strings in the takeover was Wilson's business partner, Thomas Clines (by then no longer with the CIA — both Clines and his boss, Shackley, left the agency following the indictment of Wilson).

Shackley would later be the first semi-official US contact of the Iranian businessman Manucher Ghorbanifar, and thereby lead the way to the Iran-contra affair. Clines would arrange arms shipments to both Iran and Central America through his contacts in Europe. Secord, who had introduced Clines to Bernard Houghton of Nugan Hand while still on active duty with the Air Force, would manage the whole show for Oliver North — together with his partner, the Iranian-born Albert Hakim, on whose payroll, at one time, were Wilson and Shackley. The exact nature of Secord's role in Nugan Hand is yet another murky — and intriguing — question.

Thanks to Kwitny, much difficult-to-obtain information is now available to help us evaluate the significance of a network of military and intelligence operatives with some 30 years of history — and a Drug Enforcement Administration with blinders. It would have been easy for Kwitny to take the advice of former CIA assistant deputy director Victor Marchetti: "Nugan Hand, here you have all those CIA people associated with it. You know, it's like they say, if it looks like a duck, and walks like a duck and quacks like a duck, pretty soon you can come to only one conclusion; it is a duck."

Kwitny, to his credit as a journalist, leaves it to us to listen for the quacks. □

Politics

Continued from page 3

Barbara Salisbury told a group of women's-services advocates about the new budgeting program, which she said was designed to ensure that "both agencies and advocates don't end up putting an enormous amount of time into forumlating wish-list budgets that simply don't have a prayer." Salisbury's comments, according to some advocates, made it sound as if the governor favored closing the process.

On October 21 Deborah Weinstein, the executive director of the Massachusetts Human Services Coalition, wrote Dukakis to complain that "the new process drastically diminishes the role of the agencies ... [and] those working with [human-service] clients." And referring to Salisbury, Weinstein wrote, "It has ... been reported to us that a high official in the Executive Office of Administration and Finance commented in a public meeting that you don't believe that keeping advocates informed during the budget process decisionmaking enhances the final budget document." According to a State House source, the reports of Salisbury's comments "upset" the governor because they portrayed him as "supporting a process that was not completely open."

Focusing on that perception, the administration is now busy trying to reassure the advocates. "They will get to know whatever they have gotten to know in the past," asserts Champion. "They will have just as much access as in the past." According to Meredith, Champion and Keefe have promised that the advocates will get a full hearing for their concerns and a look at this year's planned reversions. Advocates did, in fact, meet with Johnston last Tuesday to discuss their budget priorities for the next year. And according to Lee, Keefe has had "numerous" meetings with them. But to date the advocates say they haven't seen any indication of what either Johnston, his 12 human-service agencies, or Dukakis consider to be the priorities for additional spending next year.

In the meantime, advocates are scurrying to protect programs that appear vulnerable to reversions. For example, when they heard rumors that a new $100,000 program for Tay-Sachs disease was in jeopardy, they contacted Representative David Cohen (D-Newton). After some waffling, Cohen says, DPH officials assured him the program would be started on schedule.

What's most unclear about the new budgetmaking process is how it will serve the Dukakis administration politically. In the *Globe*'s October 28 article, reporter Frank Phillips quoted a "top aide" to Dukakis as saying the policy was in part designed to protect Dukakis from embarrassments while he's on the presidential campaign trail. "He can't be caught with a deficit problem here at home when he's out banging the Republican administration on the national debt," the aide told the *Globe*. Observers speculate that Dukakis has been open to the changes this year because of a desire to avoid either presiding over a budget deficit or having to turn down agency requests for spending increases.

This could backfire. Budgetmaking, as it's worked under Dukakis since 1982, has not always given human-service advocates everything they wanted. But it has managed to keep them generally supportive of the governor — even during times of bitter disagreement over particular budget issues, like the size of the Aid to Families with Dependent Children grant — by making them part of the process. Observers say this sense of inclusion was the key to keeping progressive advocates like Meredith and Weinstein on board the Dukakis coalition even when they weren't really with the governor on particular issues.

Last week, sources could recall no recent instances in which Dukakis had been seriously embarrassed by the need to cut overly generous agency budgets. For that reason, it's not certain that Dukakis can squeeze more political advantage out of the new budget process than he would have by advising agency heads and commissioners — who, after all, are de facto political supporters — that they were under extra pressure this year to submit budgets the governor could endorse.

Dukakis himself certainly remembers what happened to his progressive power base last time he alienated the advocates, back in 1975. It cost him the next election. It's far too early to predict that kind of mass defection now; but the administration can't take the advocates' support for granted. □

Justice

Continued from page 7

identified with black defendants, but until the early '70s blacks were systematically excluded from juries. Jury lists were drawn from voting lists, and the Voting Rights Act of 1965, which prohibited poll taxes, literacy tests, and other ways of keeping blacks from voting, was slow to take hold.

The Supreme Court ruled in *Furman* that the death penalty, because it was applied in such an arbitrary and capricious manner, constituted "cruel and unusual punishment." As a result, executions all over the country were officially halted.

After the *Furman* case, the Georgia legislature attempted to solve the problem of arbitrary sentencing. New procedures required juries to weigh "aggravating" and "mitigating" circumstances in a separate penalty trial before handing down a sentence. Under the new system, the prosecutor would get a chance to show why the murder was especially heinous or depraved, as compared with other murders, and the defense attorney would get a chance to present reasons why the defendant should not be put to death. "Mitigating" factors could be any that would make the defendant appear less culpable or the death sentence less appropriate, for example, mental illness, a bad family life, a good previous record, cooperation with authorities, the prospect for a productive life in prison.

In 1976, in the case of *Gregg v. Georgia*, the Supreme Court approved the new system, agreeing that it would cut down on arbitrary sentencing. Dates were set for executions that had been stayed between 1972 and 1976. The death penalty was back.

Billy Mitchell went to court in November 1974 — in the early days of the new sentencing plan. *Furman* was still in effect — there were no executions — but the state was planning ahead.

To a criminal lawyer looking at Mitchell's case, several points would be clear. It would be impossible for Mitchell to get a fair trial in Sylvester, where local passions ran high. If Mitchell's account was to be believed, his confession in the sheriff's office would have to be viewed as coerced and thus inadmissible at trial. The defense's ability to convince the court that Chris Carr had thrown a crate just before the firing started would be crucial to Mitchell's chances of avoiding the death penalty. And finally, Mitchell's brutalizing experience in Florida's prisons — and his violent reaction to it — would provide the strongest argument against his being sentenced to death.

A prime defense attorney, like Bobby Lee Cook of Summerville, Georgia, who specializes in capital cases, would have found countless other ways to defend Mitchell. Cook has never had a client sentenced to death; moreover, out of 300 murder cases handled by Cook, 270 have ended in acquittal.

An adept lawyer helps a client in any case, but good representation is particularly important in a death-penalty case because someone's life hinges on the lawyer's prowess; in such cases it's imperative that the attorney make the judge or jury identify with the defendant. Cook, with his courtroom flair, can make the most hardened criminal look like Pollyanna. However, he charges more than $100,000 per case, and though he accepts some cases *pro bono*, his services are generally available only to the wealthy.

Death-penalty opponents aren't really concerned about the fact that poor defendants like Mitchell are denied lawyers of

Continued on page 27

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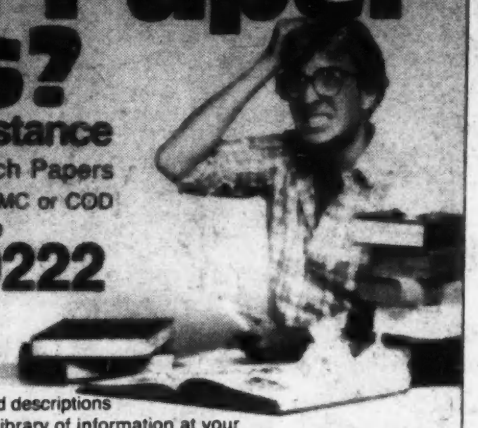
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Justice

Continued from page 25

Cook's caliber. The wealthy will always have the best representation. The outrage is that the poor are denied even average counsel.

Georgia's state government provides no money for legal services. Counties are left to assign local lawyers and pay them what they can. In tiny Worth County, there weren't many lawyers to choose from. Mitchell was assigned Clarence Miller, a local trial lawyer.

This was not a case that any local lawyer would have taken voluntarily. For one thing, the county paid almost nothing. That meant losing many billing hours that could have been filled doing more lucrative private work. And defending the most notorious killer in town history would hardly help business or win any new friends.

"I certainly would have preferred that somebody else handle the case," Miller says now. "That was my private feeling. I took the case because I know that my duty under this system was that I should represent him." Miller's view is supported by the Code of Professional Responsibility, which encourages lawyers to take on unpopular clients. But the code also obligates lawyers to "zealously represent" the interests of their clients, and Mitchell's subsequent lawyers contend that Miller's representation was a good deal less than zealous.

Miller did do some homework. He attended a line-up at which the two teenage brothers who walked into the robbery identified Mitchell. He interviewed the two brothers, William and Derry Monroe, and the officers who'd taken Mitchell's confession. He also examined the physical evidence, two pistols and cash. Miller did not, however, interview the prosecution's key witness, Peggy Carr, and he did very little background investigation into Mitchell. Members of the Mitchell family, for instance, would gladly have testified as character witnesses, painting a picture of a caring big brother who was driven crazy while serving a shockingly long sentence as a teenager in prison. But they weren't asked. Miller talked by telephone to Mitchell's father, but only to see if the family was interested in retaining a lawyer to take the case off his hands.

Mitchell told Miller he wanted to plead guilty. "His purpose was to shield the people who were with him," Miller explains. "One of the expressed ideas was that he did not want anybody else involved so they might be incriminated by something he said." Miller didn't attempt to dissuade him: "My personal philosophy is that, when someone's life is on the line, you don't interfere."

Mitchell's life was indeed on the line, and he seemed to be giving it up. When a client becomes self-destructive, lawyers can enter a motion that the client lacks competence to stand trial — that he can't make the reasonable decisions necessary to defend himself. Miller didn't do so, believing that Mitchell was, in his words, "clear, lucid, articulate, and intelligent."

Because Mitchell entered a guilty plea, a hearing was held solely to determine whether to apply the death penalty. Scores of Sylvester citizens gathered to hear the evidence.

The prosecutor's case centered around Peggy Carr's claim that this was an execution-style slaying — that Mitchell shot Chris Carr without provocation. But Miller apparently failed to dis-

Continued on page 30

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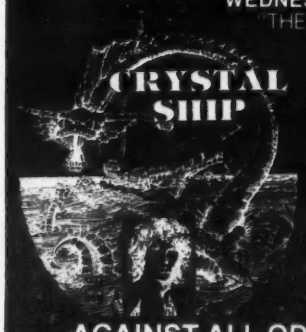

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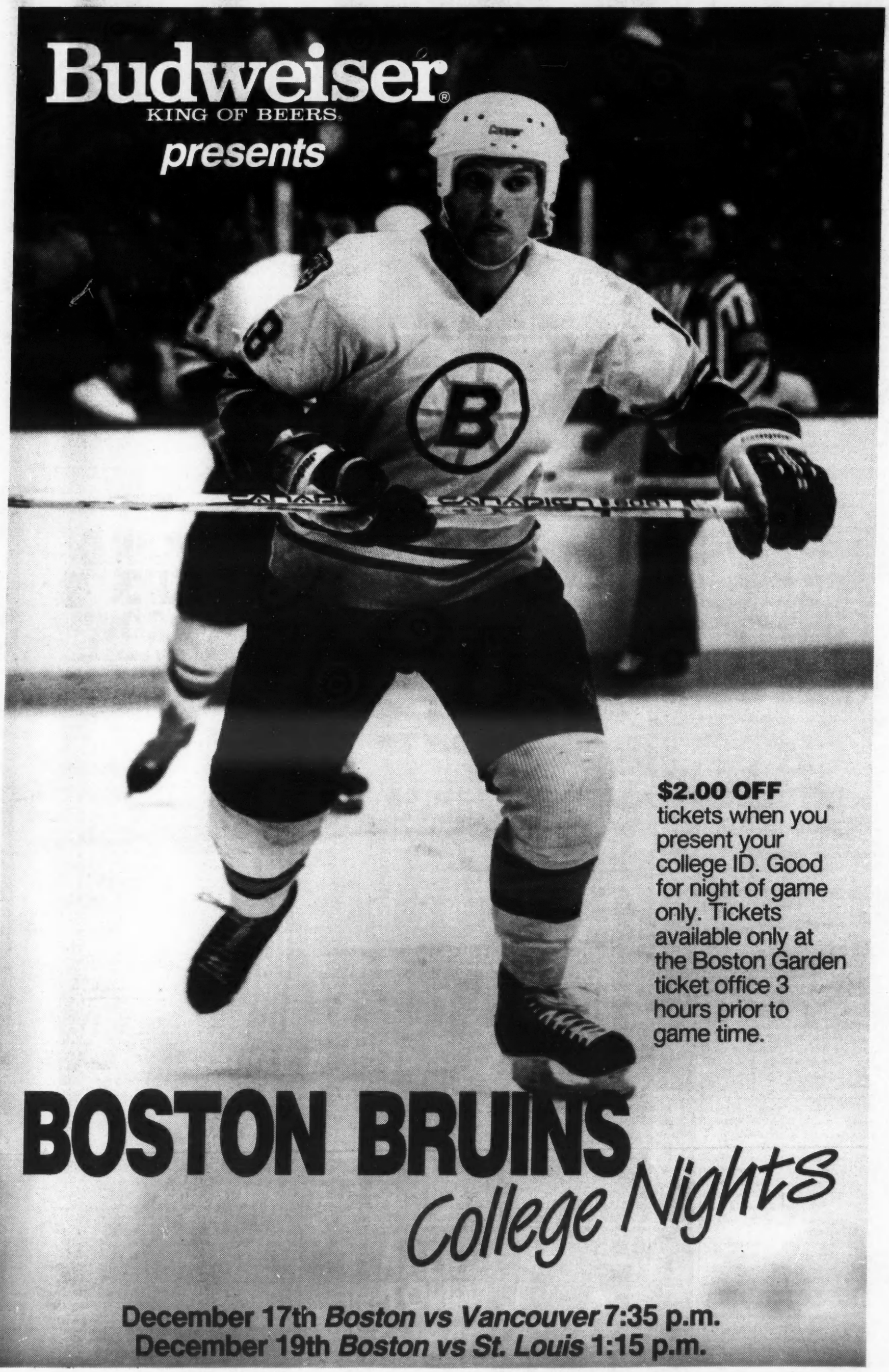
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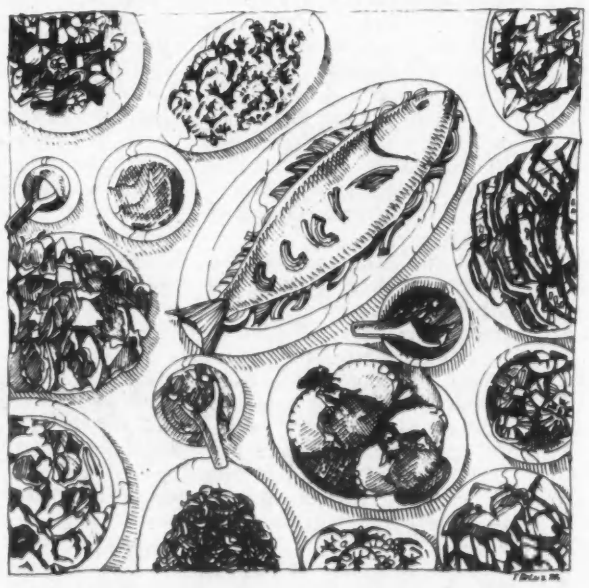

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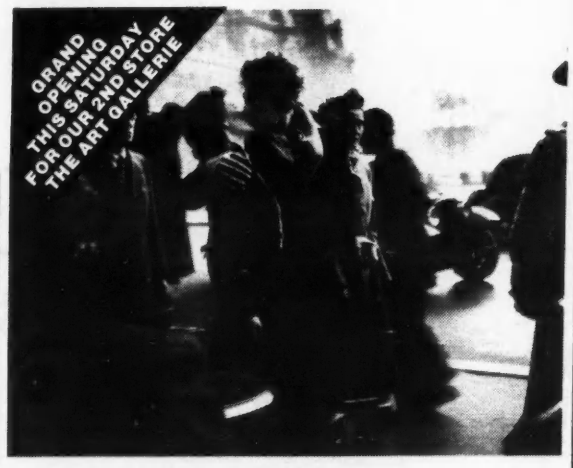

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Justice

Continued from page 27

cern a slight inconsistency in her version of the crime. In that hearing, Carr said Mitchell stood behind her in the cooler, facing Chris. She said she saw the fire from his gun. At the moment Mitchell fired, therefore, she could not have been looking at Chris. So it would have been hard for her to know whether Chris threw the crate. Miller missed this, or simply failed to bring it up.

Mitchell, appearing sullen and uncooperative, refused to take the stand to tell his side of the story — he wanted no part of this justice. He did not challenge his confession. It is unclear whether anyone told him that a confession made at gunpoint, which Mitchell claimed was the case, is not admissible at trial.

Once the judge accepted Carr's version of the crime, Mitchell was in trouble. Killing without provocation is a very powerful "aggravating factor." But Miller still had a chance to outweigh the brutality of the crime with evidence of mental illness and stress. Having family members testify would have helped. A psychiatrist might have been able to describe the effects of Mitchell's personal trauma. But Miller put no one on the stand. One of Mitchell's appeals attorneys, Richard Burr of the LDF, says flatly, "Miller did nothing." Miller says he can't recall exactly what he argued on behalf of Mitchell but that "there was an effort to put in something about his family."

Mitchell was sentenced to death.

He didn't go gently to Death Row. While housed at Worth County Jail, Mitchell jumped a guard and escaped. He stole a car, drove to a farm, locked the farmer in the trunk of the car, and took the farmer's truck to Atlanta. After a few weeks on the lam, he was captured by police in Griffin, Georgia — about 40 miles from Atlanta — and returned to Sylvester. Peggy Carr recalls, "The whole time he was out I was terrified. I was never left by myself. I had a horror of answering the door." After the escape, Sylvester residents were more determined than ever that Mitchell must be killed. How else to stop him from escaping again?

* * *

Once Mitchell's case reached the appeals stage, his representation improved dramatically. Lawyers for the LDF in New York, first Jack Boger and then Richard Burr, took on the case. George Kendall, of the Georgia Civil Liberties Union in Atlanta, assumed the role of local counsel. Suddenly legal theories abounded. A claim of coerced confession. A claim of inadequate counsel. A claim of incompetence to stand trial. A claim that at the time of the murder Mitchell was suffering from post-traumatic stress disorder, a syndrome similar to that affecting may Vietnam veterans.

Death-penalty appeals can drag on for years, creating the illusion that no stone goes unturned in the pursuit of justice. In fact, courts are under tremendous political pressure not to strike down convictions or sentencing decisions. Lower-court judges often pass the buck to higher-court judges. Clemency boards, the last hope for defendants, are particularly reluctant to grant relief.

Two years ago, the 11th Circuit Court of Appeals — the highest federal court serving Alabama, Georgia, and Florida — struck down the convictions of three men accused of slaying six members of one family. The decision seemed an obvious one. The trial was held in tiny Seminole County amid a severely prejudiced environment. The local population consisted of friends and relatives of the victims, the Alday family. The town sheriff was on record as saying the defendants should "fry." The judge's nephew served as prosecutor.

After a yearlong deliberation, the 11th Circuit ruled that "inflammatory and prejudicial pretrial publicity so pervaded Seminole County as to render virtually impossible a fair trial before an impartial jury." Within days, Georgia Governor Joe Frank Harris stepped before microphones to say, "It's a flaw in our system that allowed this to happen," and to order the state attorney general "to exercise any and all appeals" to get the ruling overturned. Petitions calling on Congress to impeach the three judges began circulating across the state. Within a month, 100,000 signatures had been gathered.

Death-penalty opponents say the Alday case was an easy one, a crystal-clear example of a rigged trial. Given all the pressure that surrounded that decision, how could Mitchell, whose case turned on far subtler arguments, hope for relief? Mitchell's lawyers, however, felt committed to pursuing every long-shot theory. Says Richard Burr: "If the system is going to kill people, then people are entitled to the best possible representation before they are killed."

In appealing a case, a defendant must allege that errors were made in the lower-court trial that make the conviction or sentencing unfair. Proving that an error was made is half the battle. The other half is proving that the error was "material" — that one could reasonably believe that, if not for the error, the decision would have been different.

Mitchell's sentence went on direct appeal from Worth County to the Georgia Supreme Court, where it was affirmed. Thereafter he filed petitions for habeas corpus, alleging unjust imprisonment, in Georgia state courts and the federal system. Among other things, Mitchell claimed that the prosecution had relied on an illegally coerced confession and that Clarence Miller's shoddy performance had denied him effective representation.

Both the Georgia Superior Court and the US District Court for Southern Georgia conducted limited evidentiary hearings and then denied the petitions. The courts reasoned that the confession, even if coerced, had not affected the outcome of the case because Peggy Carr's testimony contained the same information. They also ruled that Miller met the extremely low standard for effective representation. (Lawyers call it the "foggy-mirror test" — put a mirror to the attorney's mouth, and if it fogs, he gave adequate counsel.) Miller explained that his failure to prepare a list of mitigating factors was due to his belief that the prosecution's list of aggravating factors would be thrown out because it hadn't been delivered in writing to the defense beforehand. He was wrong — no one understands why he thought such a rule existed in the first place; yet the courts found his strategy within the bounds of professional competence.

The Supreme Court voted not to consider Mitchell's case. Three justices — Thurgood Marshall, William Brennan, and Harry Blackmun — disagreed with the majority decision. In a dissenting opinion authored by Marshall, the justices noted that "the [Supreme] Court has never identified an instance of attorney dereliction that met its stringent standard." They called Miller's representation "incompetent" and said that "as a result of counsel's nonfeasance, no one argued to the sentencing judge that petitioner [Mitchell] should not die."

Continued on page 32

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Justice

Continued from page 30

Despite the failure of his habeas corpus petitions, Mitchell's best chance for life was yet to come. *McCleskey v. Kemp* was accepted for consideration by the Supreme Court. Prepared by the LDF, it used the following statistics to show that the type of procedures approved in the 1976 *Gregg* decision had not put an end to arbitrary and discriminatory sentencing.

- Killers of whites in Georgia are 11 times more likely to be given a death sentence than killers of blacks.
- Blacks accused of killing whites receive the death penalty in 22 percent of Georgia cases; when the killer is white and the victim is black, the figure plummets to three percent.
- Although some whites convicted of killing a black are currently on Death Row, no Caucasian has actually been put to death for killing a black since 1967.
- Georgia prosecutors seek the death penalty in 70 percent of the cases involving black defendants and white victims; that number drops to 19 percent when the defendant is white and the victim is black.

The LDF maintained that such unequal treatment based on race — whether of defendant or victim — violated both the guarantee of equal protection under the law and the prohibition of cruel and unusual punishment. When the Supreme Court began deliberating early this year, death-penalty opponents were cautiously optimistic. All pending executions in Georgia were held up while the Supreme Court considered the case. On Death Row, inmates looked to *McCleskey* as the latter-day equivalent of a last-second call from the governor.

On April 22 of this year, the news came in. By a 5-4 margin, with "swing vote" Lewis Powell casting the deciding vote and writing the opinion, the court accepted the statistics but said that complaints of racism must be demonstrated on an individual, case-by-case basis — a burden of proof that death-penalty opponents say is almost impossible to meet. After all, how can one assess the motives of a judge or jury in a particular case?

George Kendall says, "The way I look at it, in 1976 Georgia went up to the Supreme Court and said, 'We've solved the *Furman* problem,' and the Supreme Court, by a 7-2 vote, said, 'Okay, we'll give you a chance.' In *McCleskey* the Supreme Court got to see how that system worked. Four of the seven justices who were on the Court in 1976 said, 'We saw how this thing works. It stinks.' The problem is, Reagan got to appoint two new justices."

With the defeat of *McCleskey*, death-penalty abolitionists began seeing their goal slip away from them.

"A lot of the old pits have been rebuilt," Kendall says. "Everyone is showing stress now that the system's really gotten running. I've become an insomniac in the last two years. . . . Defense lawyers have nervous breakdowns. I know two lawyers who won't try capital cases anymore. One lawyer won't try criminal cases anymore. The death penalty brutalizes everyone."

* * *

After the *McCleskey* decision, executions were scheduled at a faster pace than ever before. Mitchell's was one of them. The state seemed to be saying, *Let's get on with it.*

Mitchell's 13 years on Death Row were hard ones, and, as with his stint as a teenager in the Florida system, he spent time thinking, trying to place his experiences in a spiritual context. He read voraciously. Poetry. Philosophy. English literature. He also made new friends among the handful of do-gooders who visited people on Georgia's Death Row. Randy Loney, a minister from Columbus, Georgia, became a confidant. Ruth DeJong, an Illinois social worker, was exchanging letters with another inmate when she met Mitchell. The other inmate was terrified of being hurt in prison. Mitchell looked after him. Soon he, too, was writing to DeJong. She eventually moved to Atlanta and began visiting him. By the time of his death, the two considered themselves husband and wife.

Mitchell saw prison as a sadistic attempt to "break" his mind, to take away his right to think. DeJong says guards goaded him, his mail was tampered with, and when he began to get close to her, prison officials accused them of having unauthorized sex and banned her from the prison. DeJong went to court and got a temporary restraining order against the prison officials. The visits continued.

To maintain his mental balance, Mitchell studied Eastern religions and meditated regularly. "He left behind a message for people on Death Row," DeJong says. "He said, 'Society hangs labels on people and says you are of no value. People must refute those labels because everybody has value. They must make their lives — even on Death Row — as good as they can.' "

Friends say Mitchell told them he felt sorry for the Carrs. But he didn't publicly take responsibility for the murder. He never stepped forward and said, "It was my fault that Chris Carr died." With Mitchell, the system was always at fault — for the murders it provokes as well as for the murders it commits.

At the last moment, Richard Burr made a final attempt to stave off the death sentence. He got a psychiatrist to testify that Mitchell was mentally ill when he killed Chris Carr, suffering from post-traumatic stress disorder. When Mitchell perceived a threat — in this case, Chris Carr throwing a crate — an automatic protective reflex made him pull the trigger. A hearing was held five days before the scheduled execution. Mitchell, his hands chained, refused to look at the judge. His flaming eyes prowled around the empty courtroom, his mouth curled in anger. The judge, set dramatically against the bright stars-and-bars of the Georgia flag, listened politely as Burr argued for a new trial. Then he declined to grant the petition. Both the Georgia Supreme Court and the US Supreme Court refused to reconsider the case.

Peggy Carr and her husband drove to the prison for the execution. "I just want to be there to say, 'I'm Peggy Carr, Chris's mama. This is me,' " she explains. "It will make me feel better to let him know I'm still alive and I saw him killed." Prison officials didn't let her see the killing. She sat in an anteroom.

The night before the execution, a reporter asked Wayne Snow, head of the Georgia Clemency Board, if he thought the board would vote to commute the sentence of Billy Mitchell. "He's the worst of the worst," Snow replied. "If anyone should be executed, it's Billy Mitchell."

The next morning, Mitchell and Burr composed a letter to the clemency board. It said there is no clemency in Georgia. Mitchell cited the cases of retarded people, mentally ill people, model prisoners who wept and repented before God. If none of them got clemency, what hope was there for a rebel who lashed out at his accusers?

On September 1, just before the executioner applied conducting gel and attached the electrodes, Mitchell was given a chance to speak his last words. He looked out at the assembled witnesses and said: "Wayne Snow can kiss my ass."

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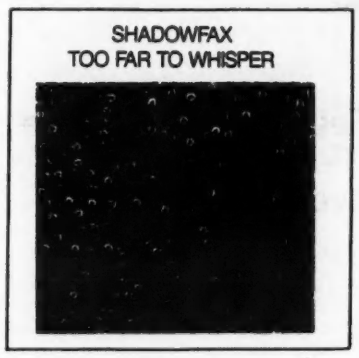

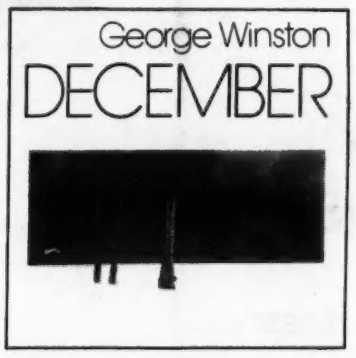

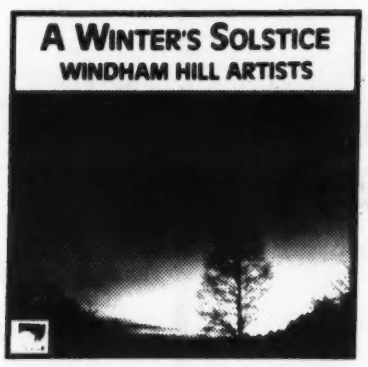

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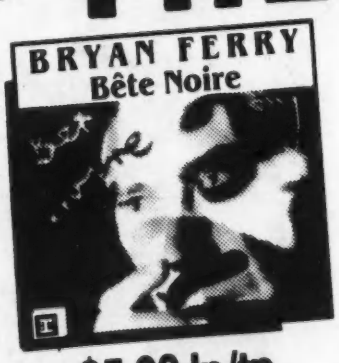

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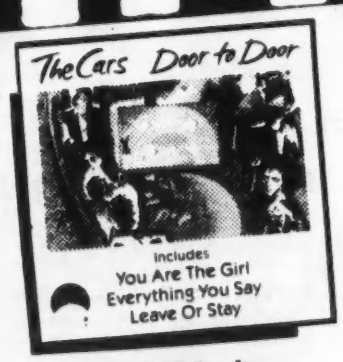

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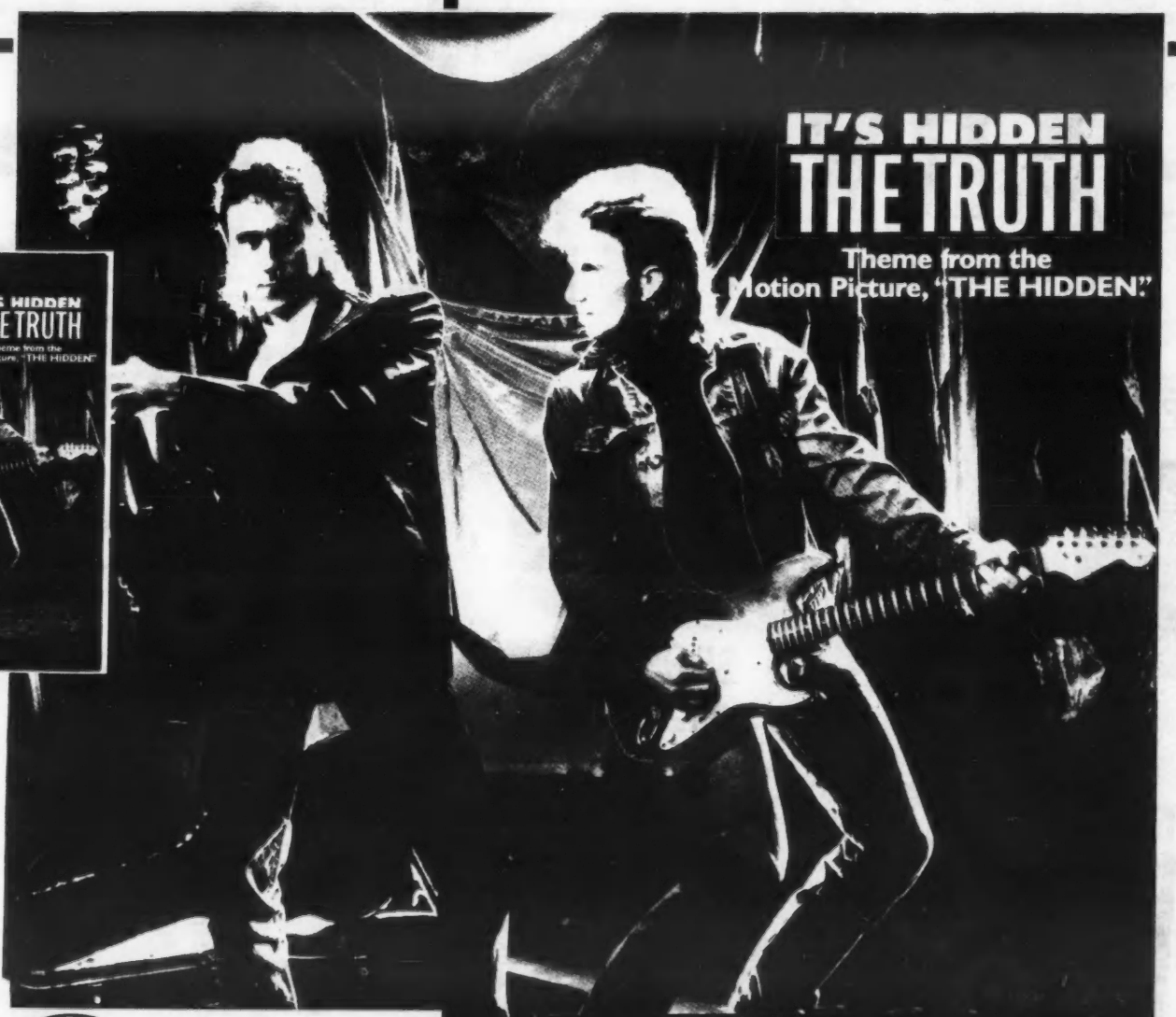

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INSIDE: BOSTON'S TEMPING TANTRUM

LIFESTYLE BOSTON

HAPPINESS IS A WARM GUN

On the set of The I Love Uzi Show, or how I infiltrated the *Soldier of Fortune* convention

by Leslie Schwerin

Photos by Polly Brown

Thursday, 1400 hours. Hundreds of men and a handful of women register for the *Soldier of Fortune* convention, held in the Sahara Hotel, Las Vegas, Nevada. A man wearing camo (camouflage) pants and a T-shirt that says, "Happiness is a warm machine gun," cuts the line and shouts, "Where's low-intensity conflict?" A staff member points the way to the seminar, and a pack of men file off in that direction.

According to founder/publisher/editor Robert Brown, *Soldier of Fortune* is the only magazine that holds a party for all its subscribers. Subtitled *Journal of Professional Adventurers*, *SOF* features weapons, war and mercenary tactics, and boasts an influential readership ranging from the KGB to Oliver North. Its annual convention draws subscribers such as small-town cops interested in guns, war veterans on a collective nostalgia trip, anticommunist mercenaries, and professionals in the shredding business.

Throughout the weekend, *SOF* sponsors firepower demos, weapons expos, "terrorism" lectures such as "South Africa Under Siege" and "Hostage Survival," gun matches, and a banquet finale that includes speeches from Lewis Tambs, former US ambassador to Costa Rica and Colombia; Mario Calero, contra leader and Adolfo's brother; Masood Khalili, an Afghan resistance fighter; and the ubiquitous Colonel Jack Singlaub, chairman of the anticommunist Council for World Freedom. Of the 40,000 predominantly white male subscribers, more than 1000 show up for this freedom-loving weekend in Las Vegas, some from as far away as Israel and Japan.

The media portrayal of last year's *Soldier of Fortune* convention, which generally described the conventioneers as a bunch of overweight military machos living in the past, inspired great competition among the men attending this year's event to prove they are not Sylvester Stallone clones. The look this year is that of the understated mercenary or the recluse cop, both of whom are simply doing justice where it has been ignored. This season, word has it, Rambo is out and *Miami Vice*'s Lieutenant Castillo is in.

"The real guys are the quiet types who don't talk about anticommunism or antiterrorist action but go out and do it. They're the ones you should respect," says Sam, a paramedic from Ohio who came to the convention to learn about Freedom Medicine in Pakistan, a medical program for Afghan refugees. Sam, sensing my reticence, is nonplussed. He, as well as plenty of other Soldiers, plan to convert outsiders by the end of the weekend. "It'll be the Las Vegas Stockholm Syndrome," he declares, "like when the Swedes were captured by the Nazis, and by the end of the war they had taken on the characteristics of their captors."

GE brings good things to life, like this six-barrel rotating electrically run machine gun, a favorite of Lou Caruso's.

A few conventioneers get warmed up for the proceedings.

I look around the Sahara Hotel, where the convention has been held for the past five years, to see what my fate would be if the conversion were successful. Hundreds of guys in fatigues and other military garb gather around the hotel pool in clusters, drinking Coors beer. They cheer on the pugil-stick competitors in the pool (a Marine aggressiveness-training technique with implements that look like mammoth Q-Tips) with the harmonic chant of "Kill! Kill! Kill!" and "C'mon, 'ladies,' let's see some action!" Once in a while a smoke grenade goes off. Someone tells me that I missed a Navy SEAL man who pierced his throat with a knitting needle, picked up a bucket of water with it, and spun the bucket around in a frenzy. When he removed the needle, there was no trace of blood. Pretty neat trick.

There are not many men present who seem to model themselves after the composed Lieutenant Castillo, but there are a few who call themselves pacifists. Big-Stick Pacifists. Their motto is "Peace Through Intimidation," rather than the more traditional "Kill 'Em All and Let God Sort 'Em Out," which is still a perennial favorite. Whatever the slogan, Soldiers of Fortune feel they are in the minority wherever they go, though they do have quite a few powerful people on their side. These are guys who generally perceive the CIA as leftist, who still call Zimbabwe "Rhodesia." One radio newscaster from San Antonio wrote to me after the weekend in praise of the conventioneers: perhaps you now have "an appreciation of what kind of men fight for freedom around the world. Not all beer and bluster and bullshit, but the kind who use brains and bullets."

Thursday, 1900 hours. A group of conventioneers gather by the poolside to discuss the fate of the convention. There

Continued on page 4

U·R·B·A·N

Della Grigsby on cello helping a subject relax

PHOTOS BY JEFF THIEBAUTH

MELLOW CELLO

Della Grigsby knows how to relax and she doesn't mind sharing her secret with you. In fact, she's offering the information in a weekly relaxation class with a twist — a musical twist. Grigsby helps you chill out by playing her cello. She says her method, Sound Spiral, is unique because she uses low-pitch frequency to enhance and augment the state of relaxation.

Sessions begin with breathing exercises and other relaxation techniques Grigsby learned while working with Joan Borysenko in the Mind/Body Clinical Program at Beth Israel Hospital. Participants lie on the floor and are guided through progressive muscle relaxation while a droning sound helps them focus their attention. After the entire body has been completely relaxed, the mind is taken on a guided-imagery tour while live cello music enhances images and deepens relaxation. Awakened slowly, participants return from their inner journeys refreshed and relaxed. Grigsby believes that her tension-reducing classes are effective on a one-time basis or attended in a series.

Sound Spiral classes are offered at the Creative Yoga Studio, 124 Harvard Street, Brookline, on Tuesday evenings from 7:45 to 8:45. Classes are $15 each or $50 for a series of four. To register, call 536-1504.

THE READ AND THE BLACK

The ancient art of storytelling, currently experiencing a revival as one-person shows save money on and off Broadway, appeals because it offers "all the power of theater in a simpler art form," explains local practitioner Judith Black. Black, a former actress ("I never want to do another Neil Simon play again") was recently banned in some west-of-Boston suburbs when a parent review committee blacklisted her for using the word "bum" in a children's tale. But she tells stories for adults as well as for kids.

I first heard her work on my car radio when a public-radio station broadcast a live version of her story about the only witch to be hanged in Marblehead. Her voice was so mesmerizing that I stayed put in the car, missing a scheduled appointment. At Lesley College, beginning this weekend, Black will spin more-contemporary grown-up yarns, earthy, erotic, and poignant sagas of life in these '80s.

"The first half of the show begins with a fantasy about making it with a gorilla," she says, "and progresses to a discussion of passion and cream-cheese croissants, eventually mulling over the significance of sex in long-term marriages." The second half of the show is called "Deborah and Simon: A Case Study" and is the story of two modern people who are "crazy about each other and each crazy in their own ways as well." Black assures me that Deborah and Simon, by these or other names, are well known to all of us.

Her upcoming appearances at Lesley are part of "Storytellers in Concert," the longest-running storytelling series for adults in this country. Black was one of the founders of the series in the early '80s.

Storyteller Judith Black will appear at Welch Auditorium, Lesley College, corner of Mellen and Oxford Streets, Harvard Square, Cambridge, November 20, 21, 22, 27, 28, and 29 and December 4, 5, and 6. Call 391-3744 for reservations and information.

Storyteller Judith Black

E·Y·E

by Jean Callahan

Shirtmaker Geoffrey Small

COLLARS AND SENSE

"Introducing the ultimate shirt," claim the ads that appear in *Vogue* magazine every month. Designed by Newtonian Geoffrey Small, who works out of the attic of his parents' Victorian home, the white oxford shirts combine precise tailoring usually reserved for men's shirts with feminine styling details. The asymmetrical wrap-around collar will keep your neck warm on the chilliest days and can be worn open inside a stuffy office. Buttons are hidden by an extra panel of material for a dressy look, and back shoulder pleats allow for lots of motion.

Since he began running the *Vogue* ads in January 1985, Small has sold $250,000 worth of shirts at $45 each. One reason for his success is that he unconditionally guarantees each shirt for a full year after its sale. The shirts just get softer and better with time, says Small, adding that his first customer still wears her shirt and still gets compliments on it. "No woman can have too many white shirts," the designer maintains.

To order "the ultimate shirt" directly from its designer, send $45 plus $4.25 for shipping and handling to GBS Ultimate Shirt, 17 Norman Road, Newton 02161. Credit cards and personal checks are accepted. For more information, call 800-451-3390, extension 100.

ELIMINATING PET PEEVES

While most Americans prepare to gobble up turkeys on Thanksgiving Day, vegetarians plan alternative feasts. The Compassionate Consumer catalogue offers cookbooks for those who wish to get off the food chain, and cosmetics and other sundries for those who wish to spare animals from suffering in the lab testing of mascaras and eye shadows. There are full lines of fragrances from Paul Penders and Aubrey Organics that have never been tested on animals. There are biodegradable household cleansers and organic pet foods for dogs and cats. Leather-look shoes, boots, and handbags are also available. The only animal-derived substances contained in the catalogue's products are the honey in some sauces and the beeswax in candles.

For a free Compassionate Consumer catalogue, write to Box 27, Jericho, New York 11753, or telephone 718-445-4134.

THE COMPASSIONATE CONSUMER

PHOTO BY JEFF THIEBAUTH

Sources say HOT OFF THE WIRES

By Sharon Brody

If you love your job, you don't exist. If you hate your job, you also don't exist. Starting to feel a bit shadowy? Not to worry. It's just another dumb poll.

Accountemps — a temporary-personnel firm that seems to devote an inordinate amount of energy to conducting surveys — has discovered that zero percent of workers love their jobs, and zero percent hate their jobs. According to the survey, the remaining 100 percent of us muddle along lukewarmly.

Well, God knows how many research dollars Accountemps poured into that attempt, but they sure didn't talk to anyone I have ever met or heard of or believed in the existence of. I thought hating one's job and eagerly professing that hatred to any available ear was a national pastime. Except, of course, for professional musicians — especially of the singer/songwriter stripe — who follow some sort of union rule requiring declarations of "Gee, it sounds kinda funny but" — aw-shucks grin — "I still can't believe I'm gettin' paid to do what I love to do."

And though some of the rest of us can't really believe they are getting paid to do what they do either, offended sensibilities will get us nowhere.

Unless you are in the business of offending sensibilities . . . a business like, say, Grave Line Tours, in (go ahead, three guesses) California. For $25 per passenger, the company provides a hearse to tote tourists through Los Angeles and Beverly Hills for two and a half hours. Tour guides point out some 75 sites linked to the death of celebrities. The Grave Line brochure promises you the house where the actor who played Superman on TV committed suicide, the hotel where John Belushi overdosed and died, the apartment building from which Art Linkletter's daughter leapt and killed herself, and so much more. The 27-year-old entrepreneur who concocted the idea of milking morbid voyeurs for all they are worth says he focuses on stars who have been dead for at least half a decade. "I give them five years off, and then it's back before the public."

Some of the public, however, is, shall we say, otherwise occupied. In the bathroom, you know. But for opportunistic reasons! Yes, *Bathroom Journal* and 120 Day Automatic Toilet Cleaner are trying to find America's cleanest and nicest public restroom.

(Remember before you moved here? Remember those places providing relief and running water when you had the audacity to feel the need away from home? Those were public restrooms.)

Ballots are due by November 30, so rush yours to Places to "Go" in America, 211 East Ontario Street, Suite 1300-Box SP, Chicago, Illinois 60611. The lucky winner picks up a three-day stay at a ritzy hotel in Wisconsin. (In Wisconsin, ritzy means the cows dress for dinner.)

Some may say this my-lavatory-is-better-than-your-lavatory stuff proves that America's fascination with competition has gone too far. But then, toilet pride may be precisely what this country needs. Just ask that clean-toilet queen, Phyllis Schlafly.

Schlafly's conservative group, Eagle Forum, has sponsored its third annual Full Time Homemaker Award; official rules pronounce that nominees must hail from the cozy folds of "traditional families" who "have made the commitment to give their children something very special — a resident mother in the home to provide constancy, stability and emotional security to her children."

Tell me about it. As the child of a mother who found professional fulfillment outside the split-level, I once was traumatized by a brown smudge in the bathtub, and I have yet to work through the resulting neuroses.

Which is why Schlafly considers it so important to honor these female vestiges of a vanishing era. Reliable national statistics show that last year less than ten percent of the population actually fit the "June, I'm home" family model. To qualify for the award, you "must be a full-time homemaker who lives in the traditional lifestyle — husband-breadwinner with wife-homemaker; has at least one child under age eighteen currently living at home; uses her husband's name; did not have earned income in 1986 in excess of $500."

Nationally, the Eagle scouts narrowed it down to Betsy North. You recall Betsy: the inspiration behind her husband Oliver's procuring, without bothering to pay for, a high-tech security system to protect that home she devotes full time to making.

Congratulations, Mrs. North. As the Other Wag in Town would promise, Shreve's is sending a little silver something (and, just to maintain the hubby's standards, billing it to the rest of us).

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HAPPINESS IS A WARM GUN

by Leslie Schwerin

Captain Joe Erickson stands proudly in front of SOF *motto at the convention banquet.*

Continued from page 1

is talk of its being held somewhere in Nebraska next year. Others defend the growing tradition of a distinctly Las Vegas event. It is particularly suitable here, one ex-Marine says, because nowhere but Nevada are gambling, guns, and prostitution legal. Bruce Wilcoxson, who works in the Survival Store during the convention, spells out his concerns.

"I came here from California, and in Cal you can't even park your motor home in the driveway. There's freedom in Nevada." He spits tobacco into his RC Cola jumbo cup. "You can have a gun on the seat of your car, in full view, and nobody gives you a problem. There in Cal, you're a public hazard. They'll put you in jail."

* * *

The Second Amendment — the right to bear arms — is one of the strongest forces uniting the Soldiers of Fortune. It also united Bruce and Kay Wilcoxson. He collected guns, she collected knives. They married two years ago after an *SOF* convention. Kay was born and raised in Las Vegas, and she used to deal cards for a living. She remembers dog tags and duck-and-cover drills during the A-bomb testings.

"All of my friends have either died of cancer or have cancer now," she says. "Ever since I was in the third grade I haven't trusted the government. I learned to be independent at a young age." Why, then, does she work at the Survival Store and attend *SOF* conventions, both of which are so closely associated with the military? Obtaining weapons, she says, was her way of gaining independence. "I don't need the government treating me like a kid." Kay is one of the few women at the convention, and five years ago she was the only woman. "I broke the ice," she adds.

"We got invested interests because, when 20 million refugees head north, where are they gonna go? We've got the largest border, pal, and one day they're gonna be swarming the local 7-11 and everything will go to *shit*. Let's hope those other little fellows take over like they were supposed to — the contras were Sandinistas, man. Ortega stole it from them."

It soon becomes clear that the desire for independence — from the state and its bureaucracy — is a common ambition among Soldiers. Although fiercely patriotic, many imagine themselves outside a social structure, men left to create their own (manifest) destiny. (Other institutions, however, such as the nuclear family, are worthy of their defense.) They are hunter-gatherers of the modern world, and phrases such as "beating the system" and "get off our backs" are uttered frequently around the poolside.

Many SOFs are war veterans or ex-military men who know what it's like to be a servant of the state. Perhaps by pursuing independent mercenary operations, either vicariously, through *SOF* magazine, or actually, in Central America proper, they can obtain the buzz of combat yet remain free of submissiveness. Maybe I could meet some real live mercenaries. I try to talk with the guys with no name tags.

I meet up with Contra by the poolside, where many of the nighttime activities take place. I call him that because he claims he trained contras in Honduras. He tells me there are two types of people who attend *SOF* conventions: the Real People, who have gone out and "done it," and the Wanna-Bes, who dress up in camo-drag and *want* to "do it." This guy Contra has certainly done it; he is no weekend warrior. He was Singlaub's personal bodyguard at one point, and he frequently hangs out at the Costa Rican ranch of John Hull (suspected of training contras on his ranch and drug trafficking to support that cause). He met Ollie North back in '83 in San Miguel, El Salvador, before anyone knew who Ollie was. Contra talks about these guys as if they were teenage rock-star idols. We discuss *Soldier of Fortune*'s close relationship with Adolfo Calero, leader of the FDN (Nicaraguan Democratic Force).

"Y'know what?" he asks, looking around his shoulder with a conspiratorial glare. "*SOF* collaborated with someone on an offer of $25,000 in gold to the first Nicaraguan or Cuban fighter-pilot to defect to the United States. Oliver North found out about the deal and said, 'Make it a million.' They dropped leaflets all over the borders, but no one defected."

"Doesn't that indicate the fighter-pilots are quite loyal, and perhaps believe in their country, to be turning down money like that?" I ask.

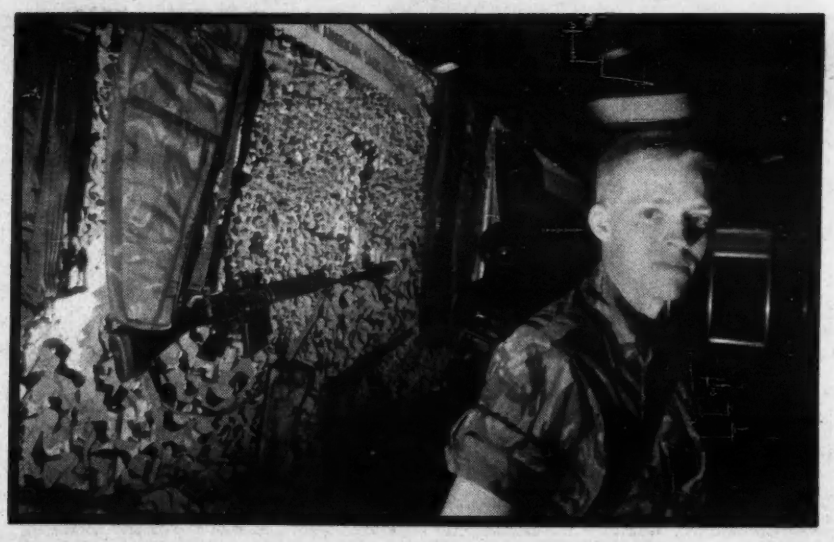
"Aha!" he says. "It does not. You see, the Nicaraguan air force grounded the pilots so they wouldn't defect. The Cubans flew for them. It was a psychological warfare operation. Beautiful! Ollie said, 'Neato.' "

"What about the Cubans?" I ask. "They didn't defect or get grounded. Maybe those offering money wanted to set up the Nicaraguans so they could say the Sandinistas were in fact collaborating with Cuban forces."

Contra stops talking, looks down at my unshaven legs, and asks me where I am from. Then he sees my press pass and launches into a soliloquy about how members of the press are all liberals and are therefore most likely communist sympathizers and can't be trusted to be objective. The talk abrubtly shifts to weather and women.

Friday, 0900 hours. The weapons exposition opens. Passing the Sahara Hotel's casino surveillance cameras and ignoring the luring noises of slot

Someone tells me that I missed a Navy SEAL man who pierced his throat with a knitting needle, picked up a bucket of water with it, and spun the bucket around in a frenzy. When he removed the needle, there was no trace of blood.



Photos by Polly Brown

A young Wanna-Be checks out the weapons expo (left); posing with the ultimate possessions — girls and a gun (below)

machines, I drift into the Space Center, deep in the bowels of the hotel, where displayed are not only every newfangled weapon imaginable but also *SOF chatchkas*, such as camo bikini underwear, cassettes for "running to cadence with the Marines," bumper stickers that say, "I'd rather be killing communists," and much, much more. Rounding the corner by a booth selling HK mags and subsonic ammo, I discover a photo booth, where conventioneers pose with the ultimate possessions — submachine gun in one hand and pin-up girl Bo in the other — against an October *SOF* magazine backdrop. There's a T-shirt in a neighboring booth that says: "My wife, yes. My dog, maybe. My gun, NEVER!"

I briefly follow an enormous bald man wearing a loop earring and a camo jumpsuit who buys and sells weapons. His name is Tom Davis, from the South Carolina People's Militia. ("We're the last to be called after the Russkies have invaded.") His son, Gary, who claims to be 18 but looks 14, trails behind carrying a rifle. Tom doesn't trust the government and has spent years lobbying in Washington to repeal all gun-control laws. He reminds me that no crime has ever been committed with a registered machine gun, as conventioneers have been repeating throughout the weekend. "But that doesn't count the guy who decides to blow away his wife," Tom says. "And vice versa — crimes of passion aren't in the statistics."

Tom trades AK 47 parts with Louis Caruso and Peggy White, other traveling weapons-dealers. Louis and Peggy are thinking about getting married the next day at one of the local rent-a-churches. Last year during the *SOF* convention, they were about to tie the knot but got in a fight and called it off. ("Peggy spilled Coke all over my ammo.") During the weapons expo last year, another couple married wearing their fatigues and were presented with a camo-cake. Peggy wants something a little more traditional. They invite me to the wedding. "Check back with us tomorrow to see if the wedding is still on," they say.

I meet Bill from Oakland, who collects camo. To date he owns camo sheets and pillowcases, camo curtains, shoes, underwear, and 15 different camo combat patterns from all over the world. His specialty is Combloc (Communist-bloc camo), which is rare and expensive. He is on an eternal quest for camo wallpaper. Bill tries to convince me to buy a camo jacket and explains all the various patterns and uses. I have a choice between British Desert Disruptive Pattern, South African Jungle, German SS, and Urban. After hearing another sneer from a passerby about the "commy-liberal press," I buy a camo-cap, an Ollie T-shirt (an insignia that reads, "Oliver North, Savings and Bonds, Zurich, Switzerland"), and I rip off my press pass.

Later, I'm sitting by a poolside in Las Vegas six inches away from Mario Calero, who has joined Major Robert Mackenzie (who just returned from Mozambique, where he was negotiating the release of six missionaries from RENAMO guerrillas) and Masood Khalili (who gives a very touching and fiery speech about the condition of his people at war with the Soviets) for today's press conference. There are only six members of the press present, which lends a certain sense of intimacy. Mario speaks about how Nicaragua was a prosperous country before 1979 and explains that one reason the Sandinistas are not qualified to run Nicaragua is "they're all high-school dropouts. None of them has a college education, except one." "They just have smart wives," states Lark, a sharp woman from the *Las Vegas Sun*. Mario and Lark argue over this issue for some time.

He then emphasizes his interpretation of the Sandinista's "Revolution Without Frontiers," which he sees as an expansionist movement rather than an attempt at breaking down internal social boundaries. "Y'know what that means, a 'Revolution Without Frontiers?' " he asks. "The Sandinistas are not nationalists. They cannot be called Nicaraguans. They have no patriotism."

When asked what he would say to Ortega if they could meet, Mario answers, "I would show him his people — the poverty, the demoralization. I would ask him, 'Is a communist base in this hemisphere worth the lives, limbs, chaos, and economics?' The peace initiative has no teeth. The invisible teeth is our commitment."

Friday, 1800 hours. Back at El Rancho, the hotel, I put on my camo, shave my legs (blending in isn't compromising, I think), and return to the pool party area, where men rappel down hotel walls.

It's time to get a good story, to meet another mercenary who will disclose all his top secrets, give the real scoop. It's time for more indirect questions, fun questions, such as "What is it like to shoot a gun? What do you fear in this world?" I speak with Richard Kuhn, a Vietnam vet, who says that in 'Nam he was assigned to eliminate people, and that was not fun. But shooting a gun, "Well that's a blast! You're testing yourself that way.

"I am not a spectator, I am a participant. I don't like to go to football games to sit. I shoot bowling pins. I enjoy lifting weights. I enjoy testing myself. I shoot a gun."

His friend Charles Toler, from Bridge City, Texas, admits his fear of communism originates from purely selfish concerns.

"We got invested interests because, when 20 million refugees head north, where are they gonna go? We've got the largest border, pal, and one day they're gonna be swarming the local 7-11 and everything will go to *shit*. Let's hope those other little fellows take over like they were supposed to — the contras were Sandinistas, man. Ortega stole it from them."

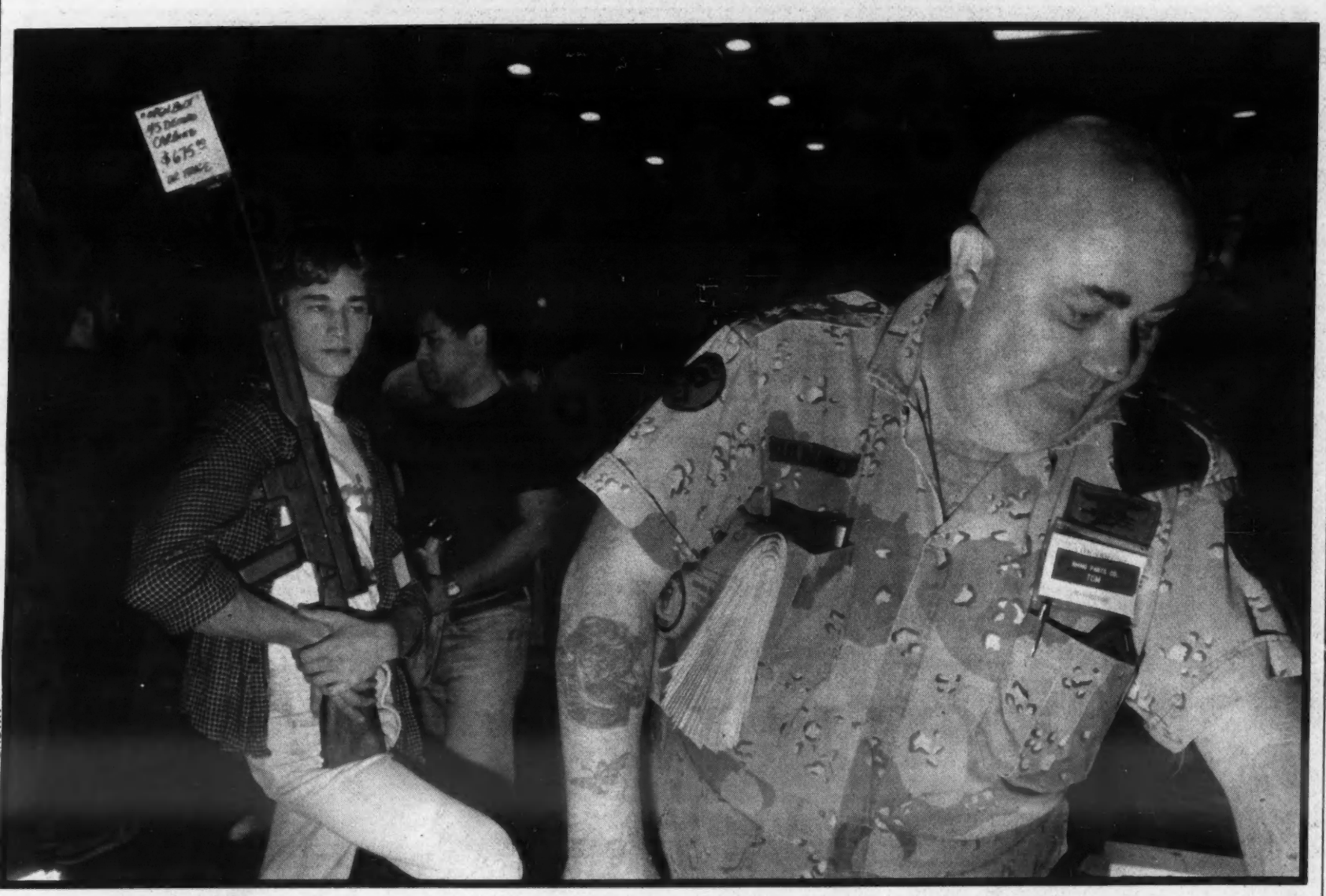
Saturday, 1900 hours. Conventioneers attend a lecture on terrorism in Southern Africa given by Colonel Leon Terblanche, the commanding officer of the Pretoria Area Anti-Terrorist Bomb Squad. He outlines the goals of the South West Africa People's Organization (SWAPO), one of which is "freeing Namibia through the barrel of the gun," which Terblanche emphasizes with a reproachful tone. He lists the military equipment SWAPO is supplied with, such as 122mm BM21 rockets, Tokarev/Makarov pistols, and RPG 7RLs. The audience responds with collective ooohs and aaahs.

Then the man in the next seat gives me a nudge and whispers, "Hey, that's Gordon Liddy over there. I know it is, I

Continued on page 6

Tom reminds me that no crime has ever been committed with a registered machine gun. "But that doesn't count the guy who decides to blow away his wife. And vice versa — crimes of passion aren't in the statistics."

SOF newlyweds Peggy and Lou Caruso (left); Tom Davis and son Gary, who are trading guns and parts (below)



PHOTOS BY POLLY BROWN

Continued from page 5

met him a coupla years ago." I look toward the corner of the room, and sure enough, there is the same face I saw recently on a *Miami Vice* rerun. Here he is, the perfect bad guy, the quintessential mercenary. Here's the story. After the lecture I will run over to him and ask what he fears, what it is like to shoot a gun, what it was like to meet Don Johnson . . . but he skips out the emergency exit, never to be seen again. High-profile professionals are not easily camouflaged in these circles.

Saturday, 1500 hours. It's time to find a genuine Wanna-Be. Many people have so far discussed the polarized hierarchy at the convention, as Contra has: those who have dropped into Afghanistan or Honduras, and those who have not. Everybody claims to be a doer. I'm going to find me a Wanna-Doer.

He is ROTC at Long Beach State and is dressed to a T in Portuguese Disruptive Pattern. His skin is pale and slightly bumpy, his lips bright red, and his passion is military history. I ask him if he resents being called a Wanna-Be.

"No, not really. I'm going through it, and I'll be there in two years," he concedes. "Those guys are really referring to all the fat people you see running around here. Some people get too stuck up."

This Wanna-Be is no freshly hatched chick. His ego is the size of the state of Nevada, and he offers his *Weltanschauung* with conviction. He crams all his thoughts into one moment. We talk of the lecture on Southern Africa.

"People think South Africa is racist. Well, there are some racist people there. But do you think in America, if there were many Indians, we would give them back their land? No, of course not, because the person who takes it by force of arms is the legitimate holder. . . . Y'know what's wrong with South Africa? The government doesn't educate its black people, not as good as they could. Why does the government allow Indians and coloreds to have representation? Because those groups have attained a level of being able to responsibly judge for things."

I had hoped for the opportunity to speak with an innocent Wanna-Be impressed by the mechanics of guns and the mystique of the military. Someone who has maybe bitten, but not swallowed, the entire ideology. I fight futilely with Wanna-Be and call him a hypocrite. When he starts comparing the African National Congress to Pol Pot, I leave the table to regain my breath in a nearby casino. All of Las Vegas has become one big camouflage blur. Soldiers of Fortune have taken over the bars, the casinos, the souvenir shops. It looks like an invasion, or a scene out of a bad movie funded by Al Haig. In these situations, a lot of comfort can be found in stuffing a few quarters into a slot machine.

Louis and Peggy are thinking about getting married the next day at one of the local rent-a-churches. Last year during the *SOF* convention, they were about to tie the knot but got in a fight and called it off. ("Peggy spilled Coke all over my ammo.") During the weapons expo last year, another couple married wearing their fatigues and were presented with a camo-cake.

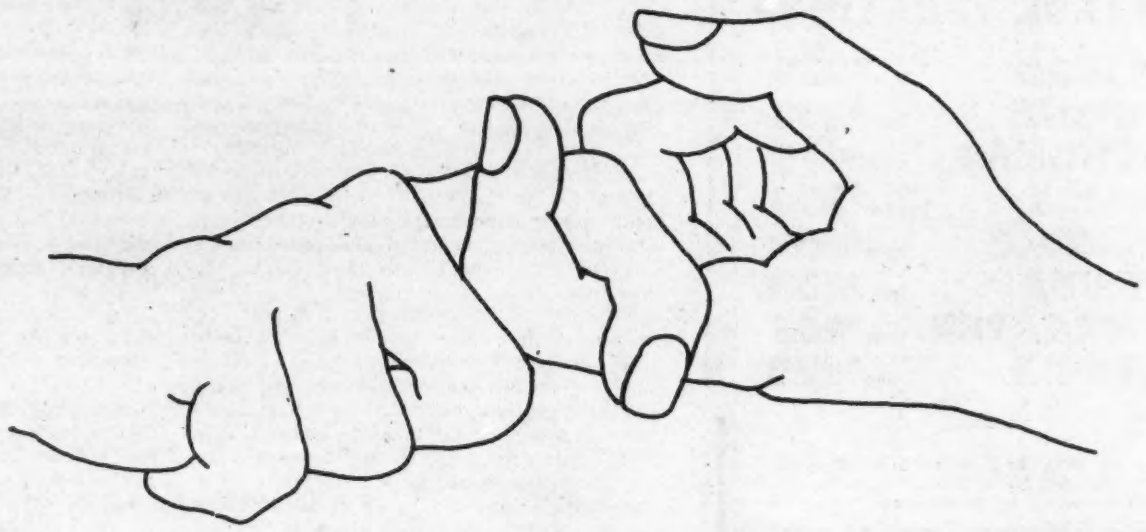
I visit Louis and Peggy back at the expo to see if they've firmed up their wedding plans. Peggy discovers that the church she wants has turned into a funeral parlor, and they would rather go shooting that evening, anyway. "The wedding's off for today. Try back tomorrow."

Saturday, 1830 to 2200 hours. *SOF* offers a grand banquet, where all Soldiers gather to lend an ear and support to top guns. Starting with a steak-and-potato buffet, winners from the various shooting competitions are announced. Mario speaks again, an impassioned speech, linking the FDN's causes with those of the Afghan Mujahideen. The sound of Madonna's "Holiday," emanating from the Wet and Wild Aqua Park next door, drowns out his speech. Singlaub's "I'd rather be dead than red" sermon captures the interest of his followers. (If you're wondering what his pet project is now that the Japanese WWII treasure is on the back burner, he's been spending a lot of time at RENAMO's European Headquarters.)

The real fun begins with an authentic auction of enemy paraphernalia, raising money for the freedom fighters of the world. Items auctioned include an FMLN flag that Mario Calero somehow "liberated" from demonstrators during a procontra speech in Texas ($200); a Soviet gas mask ($185); bad art of a contra fighter (original drawing, $1250); a 5000 Nicaragua Cordoba note, signed by Calero, worth less than $1 ($100); and dead-commie camo-wear ($140). Last year they auctioned Soviet weapons, fresh off a dead man, including a belt buckle with blood on it.

Sunday, 1500 hours. Louis and Peggy decide to marry. We limo to the license office ($27 for a marriage license) and limo to Candlelight Chapel ($27 for a bouquet), which displays pictures on the wall of people like Patty Duke and Whoopi Goldberg in premarital bliss. (The original Lone Ranger, Clayton Moore, also married here.) The best man, Sam, catches the bouquet. The reception is held immediately after the ceremony at the desert range, where all four guests and the newlyweds shoot Uzis. Then to Pizza Hut for the wedding dinner. Peggy wears a beautiful white dress, Louis wears a gray T-shirt with a submachine gun printed on it and the words: "GE: We Bring Good Things to Life." □

AMONG



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Clothes encounters

Boys will be cowboys

Paul Bourgeois's duds for dudes

by Sally Cragin

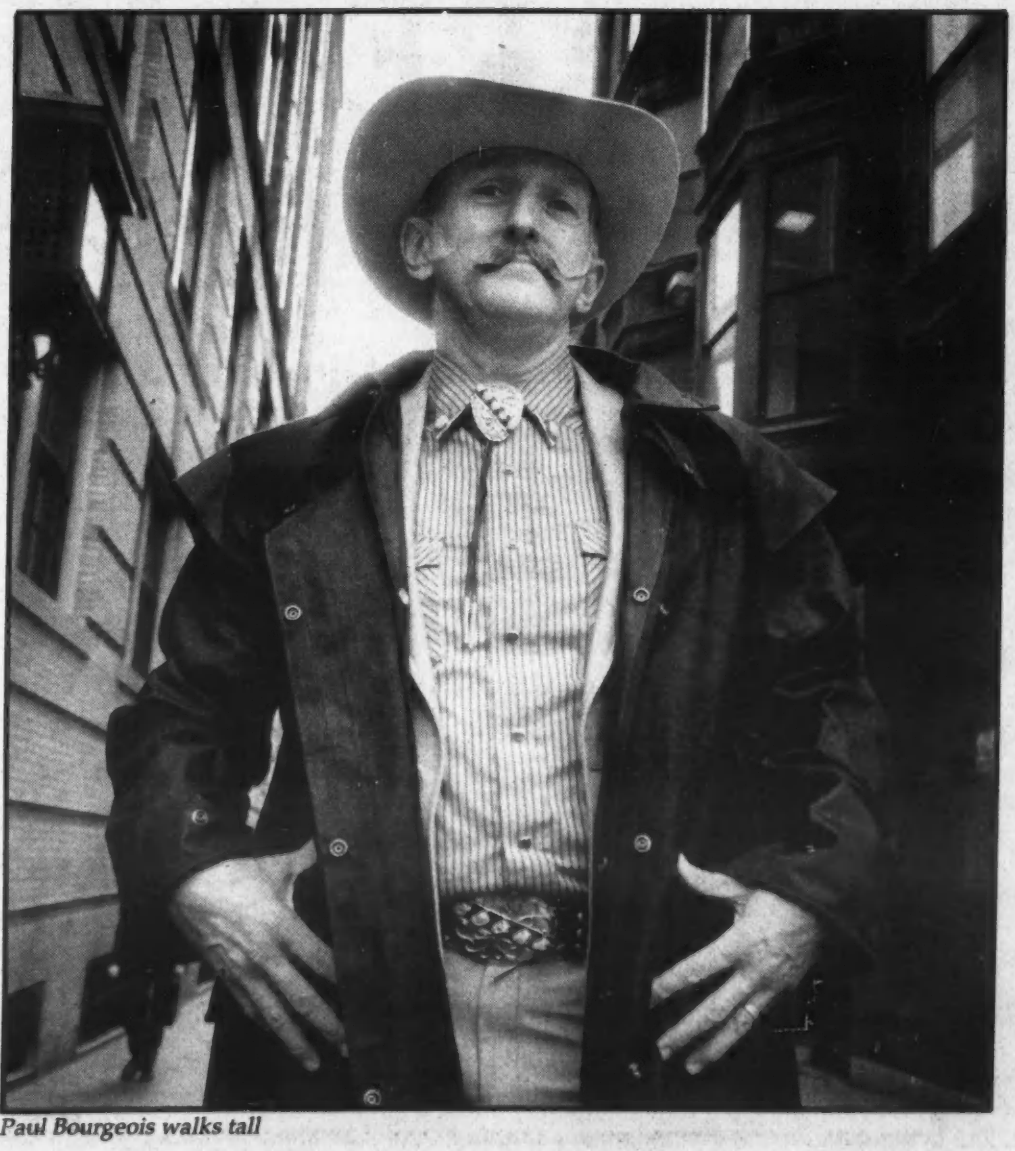
When the last urban cowboy galloped off the pavements of pop culture, Walker's Riding Apparel magnate Paul Bourgeois wasn't worried a bit. Nosirree. He's been on the circuit long enough to know that troughs are followed by booms, and, even on the edge of the East Coast, people love to dress Western. After all, just turn on the AM band once you're out of the city, and it can twang from Maine to Muskogee. Though Bourgeois (a/k/a Mr. B) professes that he's "not much of a horseman," the former aerospace engineer keeps his Cuban heels pretty close to the turf. Since taking over the business from the original owner 15 years ago, Mr. B has expanded the Western apparel and started tacking up his personal snaps of country folks of note, like Waylon Jennings and Kenny Rogers.

Even after 15 years of boots and Stetsons and bandannas, Mr. B doesn't quite look like a country singer. Despite his waxed mustache and a black-smoke voice, he's the kind of lanky guy you'd picture playing stand-up bass in a jazz joint. On one Indian-summer afternoon, he was looking as sharp and thin as a newly honed Bowie knife. The pockets of his maroon-plaid shirt boasted double-snap pearl buttons, and on the tip of each collar point were silver triangles inlaid with gleaming lumps of turquoise. These matched a bolo tie sporting more turquoise. His belt was an embossed strip of leather with a leather buckle, and his boots were dark-brown lizardskin. He had just returned to Boston after a few weeks hunting antelope in Wyoming with his son, Billy B. Billy's lit out for Anchorage ("He wanted to see the *last* frontier," Mr. B explains), but the father's back at Walker's, which seems to take up most of his time. What remains is devoted to the Massachusetts Country Music Association, where he's in charge of public relations. Truth be told, Mr. B has wrangled a good amount of PR for Walker's, too. Every month, a different local band gets duded up in Walker wear, and poses for a publicity shot. Photo subjects have ranged from the ultrapunk — like Gang Green — to more-plausible spokespersons — like the country-fun boogie band, Scruffy the Cat, crooner Didi Stewart, or the official voice of Walker's, Sleepy LaBeef, who gets his 52-extra-long suits gratis.

As Mr. B leads us past shelves of boots (Walker's has 105 different styles) and bouquets of bandannas, he gives a short lesson in formal Western wear. We stop at a rack, where he pulls a suit out to show us. It's a pale blue, the color of naturally faded denim, with a yoke of the same color material and two small darts sewn in vertically. "This is a Mesquite Arrow design," he says. "All the suits here are cotton-poly, or all-polyester blends. Around here, polyester's a dirty word, but it's the only thing that stands up. You'd see a suit like this on, say, the manager of a ranch. Or you might see a guy getting married in it." Mr. B smooths the suit before replacing it in the rack. Lying across the hangered suits is a pair of thin gray cotton trousers with pleats. Mr. B says, "People in the West wouldn't understand this. The material's thin, the puckering would look bad, and it's all-cotton, so it wrinkles. They want something that looks good in the dirt."

We leave the rack of suits and go visit the yoke-shirts. "People ask to see my top-of-the-line shirts, and they can't believe that the most expensive shirt is all-polyester," he laughs good-naturedly. The shirt in question is a dilly — shiny black, with white fringe, and lazy-daisies of embroidery on the collar, shirt front, and cuffs. "Show people understand. They get this, and they can wash it in a sink after the show, hang it up, and it'll drip dry. And that's that."

Mr. B points to five long duster coats, which have been arranged in a kind of family tree: the evolution of the duster. "First you had the basic yellow cowboy slicker," he says. "Then, a couple of years ago, Hank Williams Jr. wore a duster all through his tour. Came out in one, with a black hat, and blew everybody away." Mr. B immediately recognized the sales potential and stockpiled white canvas dusters with beige corduroy turn-up collars. The craze shows no sign of waning; even the Australians have joined the fray. Theirs is the top-of-the-line duster, constructed of oiled Egyptian cotton and adorned with ties to secure the garment to your leggings; it runs nearly $300. According to Mr. B, "Down Under, they call cowboys 'jackeroos,' so this is really a jackeroo coat." Then the store gets busy, and he excuses himself to attend to a flurry of customers: a man unfolding a pair of crisp $50s for his layaway boots; a guy from the Sweetwater Café round the corner, needing a cow skull for the bar (Mr. B has already sold the Sweetwater a 16-foot python skin); a young punk getting his first pair of engineer's boots; and an older fellow in banker's shoes, wanting to see the latest Tony Lamas. Mama, just let your babies grow up to be cowboys. □



MARK MORELLI

Paul Bourgeois walks tall

BRUCE HILLIARD

Talking shop

Louise "Lucky" Loncar, telegram stripteaser

by Madeline Drexler

She is 26, a vegetarian, an exercise fanatic, a drummer in a neogothic pop band called One Minute to Pray. She lives with her very handsome boyfriend, Jim, the band's lead guitarist, whom she taught striptease-telegram dancing for the company she works for — Striptease Grams by Teletease.

"Joey, who's my agent, he calls it G-rated, R-rated, X-rated. G is bra and panty. R is topless. And I don't do nude, so . . . I make $40 a show if it's bra and panty. If we go topless, it's $50. Sometimes we collect $175 in tips, but no matter what we collect, we get $50.

It seems like it's unfair. But I talked to him about it. He says he has to pay his overhead and all that. A lot of the girls I talked to, they say, 'Aw, we should go into business for ourselves.' But yet, Joey's been established in this area for so long. He's paid his dues, I guess.

Do I feel exploited? Like, the feminists would say that. I can kind of agree with them. But then, I look at it as — I mean, I'm in good shape. And I like doing physical work. And I'm making money for it — it's not like I'm selling something for nothing.

Some people say, 'That's not really a job.' But it is. It's not only physical energy, but you also have to have a mental attitude to hold it together. From my own experience, a lot of girls in this business, they go under because they get spoiled. The guys say, 'I'll buy you this, I'll buy you that, I'll give you this drug, that drug' — and they do it. By the time they're 30, they're wasted. I just feel that you can't go into this business and live this business. You have to go into it thinking of yourself as an entertainer, and then live a normal life.

My best show was for a group I had danced for before. They had seen me at this guy's bachelor party. They requested me — it stuck in my head. It was like, 'Oh, you're an excellent person. You're so down to earth.' And that means more to me sometimes than the money. Sixty guys who really like you, and they treat you real nice. They were my age.

Then there have been times when you go into a bachelor party and the guys are a little buzzed. They say rude things like 'Take it off, baby' or 'She's a bitch.' Or they want you to do more, other than the show of your dancing. They think just because you're a dancer . . . I don't know if it's how their parents brung them up or what. It's like, 'Where's your manners?'

It seems like the young kids are so nice — like the university kids — because they're too naive to know better. I've been to parties where the crowd — you'd classify it as a biker or a freak crowd — they've been nice. The ones who are rude are, like, the ones that were jocks in high school. Or like, I did this show at this really nice restaurant, they were real high-powered businessmen. They just think money can buy anything. And once they find out differently, they catch an attitude. They think once they wave money in your face, it's like, 'Yeah, I'll go with you.' Like my morals mean nothing. But it's not like that.

That's when you quit the show. Or sling it back to them — which really isn't good if you're by yourself. Which Joey always tries to make sure someone is there with you.

I like working with the agency, because I'm not in the bars anymore. With the telegram business, you do your show and you're out. When I worked in the bars, it was six or seven nights a week. You're trapped. You have to talk with all the customers, even if you don't want to. They dissect your thoughts and ask you any kind of questions.

It's really a funny business. Some of the customers, they'd see you on stage and they'd want to take you out and buy you things. The ones who really wanted to have sex would just proposition you. But most of them just wanted to be your friend. They wanted someone to talk to, or go out to eat. They'd buy you a gift, and it made them feel great. Like they were looking to you for their answer, to explain it to them. But they'd never really try anything on you.

I started dancing when I was 17. The first time I didn't really know what to do. My girlfriend, she was taking drama classes and ballet classes. Her family was putting her through all these arts. She let me borrow her nice bathing suits. She told me to put on high-heeled shoes, which I never wore before. It was real hard. When I started dancing, I just kind of stood there, because I couldn't walk in those high-heeled shoes.

I just practiced in front of a mirror. And I stood back and watched the other girls who were in the business. And it's really funny, because you watch them and say, 'Oh, I will never do that.' Like as far as bending over on the stage, or shaking your breasts. You say you will never do that — when you're young. But as you get older, you learn that's part of the business.

When I first started, I never thought of it as a sexual thing. I looked at it as, like, a joke. I would do something silly instead of try to be sexy. Like jump around instead of moving my torso. Instead of trying to be feminine, it would be more like a tomboy style, you know? And that would agitate some guys sometimes.

When women are in the audience, they look at it like a fun thing. I've been to parties where the women go up to me and they're like, 'You're a great sport. Thanks a lot.' Or, 'That takes a lot of guts. You have a strength in you.' It's like, maybe they know something I don't know. Maybe they see something I don't see. They also tip better than the men.

I've always been very active, as far as I can remember. My father raised me more as a boy than a girl. He always kept me out in the yard working with him. I used to be a tire-changer. I was kind of wild. Now that I'm older, I'm very independent.

My dad always taught me, 'Be your own person. Don't let anybody influence you to do the wrong thing. Stand up for what you feel is right. Always be a hard worker.' Which I'm kind of glad for. Although if I had kids, I would not want my daughter dancing. You see too much . . . unreal. It's happening, but it's unreal."

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Food

Overcoming condimentia

Finding new uses for old spices

by Ariel Swartley

It's cupboard-cleaning time again, a process I try to dignify by comparing it to an archaeological excavation. At least a year's worth of culinary enthusiasms can be reconstructed from my dark corners and frost-covered cul-de-sacs: grated coconut from the Caribbean era, a tin of fuchsia shrimp paste from the short-lived but intensive Thai period, enough dried peppers to make a hundred bowls of chili, and hot sauces from almost every continent. Possibly I am more of a cultural dilettante than some cooks, but I have seen blue bottles of orange-flower water gathering dust on other shelves beside my own.

Bought for a single extravagant dinner party or at the urging of last year's entrancing new cookbook, many of these relics have outlived their usefulness — the sauces brown with age, baggies full of frozen lemon grass dessicated beyond reconstitution. On the other hand, some condiments have remarkable lifespans. A jar of capers, originally intended for salsa picante or pasta putanesca, can endure for months in the refrigerator, ready for the moment friends arrive bearing a side of smoked salmon. They never do, of course, but I believe it's just as important to be prepared for good fortune as for bad. People in my income bracket who pore over the Luxury Homes and Estates section of the *Times* every week say the same thing.

Sadly, this provident philosophy (also expressed as "I'm not going to be like those schlumps who let winning the lottery ruin their life") is not always enough to relieve the guilt associated with wasting food. Capers do spoil eventually, and even a seemingly indestructible tube of Moroccan harissa paste (required in many couscous recipes) has been known to decompose under pressure from within. The solution, of course, is to improvise new uses for odd condiments, but if you were convinced that raisins, onions, and turmeric were all it took to turn rice into a biryani, you would not have ended up with a collection of foreign-labeled bottles in the first place.

People whose shelves are a riot of flavors are sometimes tempted to take a high moral tone. We like to think of ourselves as perfectionists, willing to drag a small child through Chinatown in search of that lemon grass, rather than substitute sugared lemon peel. ("Hush, kiddo. This is educational.") Not only are such efforts aesthetically justified ("I can too taste the difference"); they are politically correct. We are respecting the culinary integrity of a culture other than our own. But having established these virtuous principles, it's harder to feel free to fool around with the leftovers.

JOHN NORDELL

Of course, if you dig deep enough in any culinary tradition, you're apt to find some chef fooling around with exotic imports. Where would Eastern European or Irish or French cooking be without the potato, which came back with the Spanish explorers from Peru. But, you might argue, a single untreated ingredient — especially as bland a one as the spud — can be adapted to existing styles far easier than the processed and blended flavors of a condiment. So let's talk about curried chicken salad, my favorite by-product of the British raj. I can't swear that this particular combo was born in the 19th century, but by the 1880s, the British had so entirely domesticated and demystified curry powder that a recipe for hard-boiled eggs, sliced and heated in a curried cream sauce, could appear in a thoroughly conventional American cookbook. Hindsight makes it seem inevitable that someone (I like to imagine an artistic young woman in straitened circumstances dreaming of foreign travel) would add curry to the mayo in a chicken salad — especially since mustard and cayenne were already de rigueur.

By now curry mayonnaise is firmly embedded in both the Anglo-Tearoom and American-Patio traditions, leaving us free to debate subtleties. Are grapes or nuts the preferable complement to diced-chicken-and-celery? (I vote for nuts.) Is it appropriate to mix one's own curry powder for a dish that owes its existence to prepackaging? (Only if you have an electric spice grinder. The excessive effort of pounding whole spices in a mortar and pestle and the inevitable chunks of clove that result are both at odds with the ladylike spirit of this salad.) If you mixed the mayo

Continued on page 13

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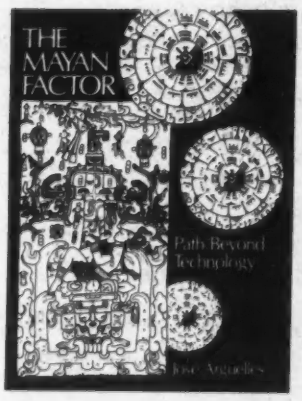

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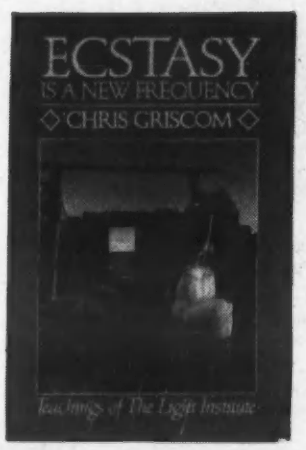

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by Robert Nadeau

The waterfront Sally Ling's was Boston's first formal Chinese restaurant, featuring glossy versions of dishes from all regions of China with French-restaurant service, and at French-restaurant prices. The Newton Center Sally Ling's is "for casual dining." And despite Peking duck and a few lobster specialties, what we have is a suburban Mandarin-Szechuan restaurant with large portions, good flavors, and excess oil at the bottom of every stir-fry platter.

Casual apparently means greasy for the many people who crowd this restaurant on weekends, but it implies a casual standard of kitchen work. Excess oil in the wok is the apprentice chef's way to avoid the skillful and rapid stirring necessary to make classic stir-fry dishes. It is a dodge that breeds other forms of inattentiveness, and encourages further cynicism.

I wouldn't exaggerate; the Newton Sally Ling's is a pleasant restaurant where upscale decor and service compensate for minor flaws in the food. But oil on the plate warns of a weakness in the soul.

Hot and sour soup ($1.95) has a weakness in the seasoning — it's neither especially hot nor notably sour. It is a well-filled, meaty-tasting soup suitable for a cold night.

Pan-fried Peking ravioli ($4.75) are excellent, with a gingery, fully cooked pork filling and pasta chewy on top, crispy on the fried sides. The dipping sauce is serious, soy-based, and garlic-touched.

Assorted hot appetizers for two ($9.50) is . . . an undecorated poo-poo platter. The best of it is four large spareribs, classically broiled and tinted magenta. The three full chicken wings sparkle with sweet spice but are sufficiently cooked to remove enough fat. Two spring rolls are handmade and filled with more meat than is usual, but the deep-frying is greasy. And that goes double for the five chicken fingers, which are as heavily breaded and tasteless as those served among neon palms and plastic Easter Island statues.

The menu makes a considerable to-do over the Chinese pasta dishes. Sally Ling's "pan-sealed linguine" (her quotation marks, $9.50) is a good dish, but nothing unfamiliar from dozens of menus featuring "pan-fried noodles." The novelty here is not the pasta but the generous topping of small shrimp, water chestnuts, straw mushrooms, zig-zag-cut carrots, and snow-pea pods. The sauce is orange-colored and not distinctive, and there is the hallmark puddle of oil at the bottom of the dish.

Sa-cha beef ($9.95) shows much the same style. The menu gives it an asterisk, for hot and spicy, but the spicy sauce is relatively muted. Again the dish is put at risk by excess oil, and again it is saved by the generous portion of sliced steak, baby corn ears, carrots, and snow-pea pods.

We also tried the two-course Peking duck ($31.95). This is a feature of the impeccable dinner service at the waterfront restaurant, but it is casually handled in Newton. The first course is the crispy duck skin served in a pancake buttered with hoisin sauce and filled with scallions and cucumber. This makes a sandwich of vivid flavor and exciting textures. At both Sally Ling's restaurants, the waiters make up the sandwich for you. Like sex in the naive view, the worst version ever of this dish is still wonderful. This is by no means the worst ever, though it has a predictable flaw: others roast more fat out of their duck skins and make a leaner sandwich. The duck legs are also included in this course; their skin goes into the sandwich, leaving the meat without seasoning, just a bare drumstick sitting on the plate.

For the second course, there is a time lapse. The menu warns you of a 45-minute wait for Peking duck; our waiter said it could be an hour. One hour and 40 minutes from our initial order, the second course reached the table. The second dish is traditionally a stir-fry of the duck meat cut into strips. (The third course, where offered, would be a clear soup incorporating the bones.) Sally Ling's Newton stir-fry adds strips of Chinese black mushroom, scallion, bamboo shoots, cabbage, and bean sprouts. The sauce is savory with ginger, but again overly fatty. The portion is very large, but at the price there are more-opulent vegetable fillings for the dish, and clearer flavors.

Sally Ling's has a short, European-style wine list. Given the mild flavors of the entrees, it is possible that some of these wines would match up with the food. With Peking duck I ordered red wine, something I don't often do in a Chinese restaurant. Since the list lacks vintage years and the waiters are not well versed in wines, it wasn't easy to pick. The BV Rutherford Cabernet Sauvignon is a good buy at $13, though I probably should have been looking at the Beaujolais. The call went to the Bouchard Côtes de Nuits Villages, real Burgundy at $25. The year turned out to be 1983, a desirable vintage for Burgundy, yet I found the wine thin and "hot" at 13 percent alcohol. However, others at my table enjoyed it considerably. Ah well, back to Beaujolais next time.

This is one Chinese restaurant with desserts, including ice cream and a sesame banana. An assorted-fruit plate ($3.40) is quite large, with grapes, litchi fruit, watermelon, cantaloupe, and honeydew. Rice fee is 75 cents. The tea is well made, medium-strong, and earthy-flavored.

The restaurant looks like many new suburban restaurants. It is built in and around an old stone church. The walls are mostly glass, and the decor runs to dried flower arrangements and fresh freesias, some not so fresh as they once were. It is altogether less of a restaurant than it appears to be, but it is a good place to go when you are seriously hungry.

* * *

At long last John Thorne, author of the cult newsletter "Simple Cooking," has gotten out a book, also called *Simple Cooking* (Viking, 290 pages, $20). As a cook, Thorne is not so much simple as neoprimitive. He is delighted by the hundred subtle variations of a recipe with three or four ingredients. He runs totally against the grain of most recipe writing by spending many trials upon a single dish. He has long since passed the stage of looking for the perfect bagel to meditating on the range of perfections available with real ingredients in real kitchens. In tonic contrast to the mutually supportive food world, he is willing to criticize, whether it is kiwi fruit or James Beard.

As a writer, Thorne is not simple enough, but he's close. A few more years and he will fully transcend the neurasthenic influences of M.F.K. Fisher and Elizabeth David. Sometimes, after all, a pancake is just a pancake. Meanwhile he has stayed firmly out of the mainstream. The book wastes no cover space on blurbs but puts a long extract on the back cover, so browsers can find exactly what they need to know.

There is plenty to cook in *Simple Cooking*, but, crucially, there is an attitude toward eating that will serve you at every meal, dining in or out. Ten years ago my food philosophy was crystallized by *The Taste of America,*

Continued on page 13

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ILLUSTRATIONS BY MARK SHASHA

The rat race slows down

Temporary workers on a permanent wave

by Dan Zevin

They're the Renaissance people of the '80s workplace: word processing at an ad agency one day, bookkeeping at an accounting firm the next. Young or old, they'll work anywhere, at any time; like sharks, they're always on the move. Introducing today's temporary workers, appearing now at an office near you . . . but not for long.

Temping has become big business. It pulls in several billion dollars annually and experienced an 18 percent growth rate nationwide last year alone, according to the National Association of Temporary Services. According to Cathy Cavaneau, president of the Massachusetts Association of Temporary Agencies, there are 85 or 90 temporary agencies within a two-mile radius of downtown Boston alone; they're responsible for many of the 6500 temps who go out on assignment on any given day in the city.

What's triggering the temping boom? Basically, businesses are recognizing that using temporary help is an effective — and cheaper — alternative to permanent staffing. Since temps are employed by their agencies — not by the offices they work at — employers don't have to pay expenses like overtime and fringe benefits; a temp worker, therefore, becomes a more cost-effective alternative to a full-time employee.

Temping's growth in the Boston area is due primarily to the lack of available workers. "With less than a three percent unemployment rate, many companies just can't find full-time workers," says Cavaneau. Ironically, however, low unemployment can also cut into the pool of available temp workers. "And for temp services, recruiting becomes the biggest problem. There just aren't that many people out there."

Consequently, many of the services have begun offering benefits like health insurance, paid vacations, and referral bonuses to lure in temps. Some services are now training employees, teaching them how to use a PC, for example. (IBM has recently hooked up with Manpower to train temps on their own equipment.) Other services are specializing. There's Accountemps for accountants, Medical Register for registered nurses and technicians, Micro/Temps for computer specialists and engineers, and Createmps for artists and writers. Dunhill, a local agency, has gone so far as to advertise a free Walkman for prospective temps. The object is obvious: pull in as many people as possible.

The relative scarcity of prospective temps in Boston notwithstanding, finding people hasn't been that difficult, at least on a national level. According to Mary Sullivan, regional economist for the Bureau of Labor Statistics, the universe of temporary workers has grown considerably in a short time. In a 1985 household survey, the bureau found about 689,000 temping positions being filled; in a survey conducted this fall, that number had grown to 800,000 nationwide.

What's more significant is who makes up the temporary work force. No longer does the industry attract the stereotypical student and recent grad filing and typing to make enough money for this month's rent. Today's temps come from a wide variety of backgrounds and experiences. The majority are in their prime working years, according to Sullivan; 57.6 percent are in the 25-to-54 age bracket; 9.7 percent are 55 and over; and 32.7 percent are 16 to 24. "The fact of the matter is," says Sullivan, "with unemployment in Boston so low, people have been able to afford to work at a higher pay without benefits." Another factor has been the large number of temps in the baby-boom age bracket, a group that seems to prefer the immediate gratification of dollars over the longer-term advantage of benefits. According to Sullivan, as this group gets older and as the boom in temping continues, the government may soon be stepping in to regulate the industry, particularly in the areas of pensions and benefits.

Right now, the real benefits of temping are to be found on a more personal level — temps like the freedom from the nine-to-five, seven-days-a-week rat race.

Kim Moore, 30, originally worked full-time as a medical secretary and left her job two years ago when her son started school. Now she gets similar work on a temporary basis through one of Boston's leading agencies, so she can be back home by 3 p.m. without worrying about "being written up" for poor attendance. "Doing temporary work lets me spend more time with my son," she says. "I'm working for the temporary service but more or less at my convenience."

"I don't feel the same sense of commitment I had to my full-time job," she says bluntly. "I see a lot of families today where both parents work full-time and the kids have the house keys by the time they turn seven years old. I won't let that happen to my family."

Fifty-nine-year-old Joe Tambeau, a self-declared semi-retiree from Saugus, started temping when he got laid off from his full-time job. "I must have sent out 500 resumés and gone on 20 interviews," he says, "but I was just wasting my time with these people. I believe a major part of it was my age." Disgusted, Tambeau decided to try temping and immediately started at more than seven dollars per hour doing clerical work.

"Business today needs people who won't screw up on the job," he declares. "For the first time, they're looking at people my age as being dependable. Emotionally it gives me a lift, and it's a damn good way to be out there working instead of sitting home collecting unemployment checks. I really throw myself into my job, but lots of the younger people are in it just for the money."

Although the money can, indeed, be better than that earned in many entry-level full-time jobs (salaries depend on the particular work, but a full-time secretarial temp generally earns something in the low 20s), "networking" is the real name of the game for many young temps. Working in a variety of offices and meeting new people with each assignment has made "being in the right place at the right time" considerably easier for future yuppies.

"There are a lot of doctors and lawyers out there who want to invest money for tax purposes," says 24-year-old Bryan Ewing, a clerical temp who plans to open a restaurant in Boston by 1990. "I call them my support group. I meet them at my temp jobs, they believe in me, and they like my concept for a restaurant." In the six months he's been temping, several members of his "support group" have already invested big bucks.

The main problem with temping, Ewing says, is that it's something of a Catch-22. He was initially attracted to the flexible hours that would allow him to concentrate more on the restaurant business, but he's since found that he needs to work full-time in order to support himself. "Right now, I'm looking for something more steady," he reports.

As 22-year-old Megan Tingley found out, temping *is* often the way to something more steady. After spending two months temping in Chicago, she moved to Cambridge and began temping here while she searched for an apartment and "a real job." Now she works full-time as an editorial assistant at Little, Brown, one of the country's most prestigious publishing houses.

"It was a real coincidence," she says. "I wanted to get into publishing, and I had sent resumés around without any response. One day my temp agency sent me to the *Atlantic* to answer phones, and someone there told me they knew of an opening at Little, Brown." A month later she had the job.

"Major companies like Little, Brown don't advertise jobs in the want ads," she continues. "Through temping, I made a contact and got my foot in the door; it separated me from the millions of other resumés they saw. From there it was all up to me."

In retrospect, however, Tingley says the time she spent temping was actually rather frustrating. "The lack of continuity was tough. I'd go to all these places, and just when I started getting acclimated, I'd move on to a new place. Everyone was always nice, but neither they nor I were willing to invest in any kind of friendship, since we all knew I was leaving. It was kind of lonely."

Still, a growing number of workers are looking at temping as a long-term commitment. Twenty-four-year-old Boston resident Rachelle Wallace has been doing it for three years, ever since graduating from college. "I made a very conscious decision to go into temping," she says confidently. "People nowadays get out of school and want a job making $25,000, but unless you're in engineering or something, you won't get it." Or unless you temp and find yourself, like Wallace, making a salary not too far from professional level. "I'm now making $400 a week. I've met a lot of great people and made some good connections."

According to Wallace, the key to long-term temping is to do something more fulfilling on the side. More than a "professional temp," she considers herself an ambitious entrepreneur who's trying to get a marketing career off the ground while temping to pay the bills. Currently, she's working on the New England account for a new brand of cookies. "I've been able to sell them at almost every place I've temped so far," she reports.

Wallace recently moved to Washington, DC, where she'll continue to temp and continue to push her cookies. "Temping is ideal for me right now," she says. "I have benefits, I work when I want, travel when I want, have a business on the side, and the money's great."

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Food

Continued from page 10

for deviled eggs with curry rather than lots of mustard and Worcestershire sauce, can you still decorate the tops with paprika? (That's a toughie.)

But what of those spice mixtures and sauces that have not yet been assimilated? Can we avoid the arrogance of imperialism while preserving a little of its optimism? A squidge of hot-and-spicy harissa paste in a vegetable soup does not insult harissa's heritage. It doesn't make the soup a couscous, either, but it perks it up a bit. On the other hand, I don't have a palate courageous — or willful — enough to relish the thought of that Thai shrimp paste in scrambled eggs. Besides, I'm not sure I want to make exotic flavors too familiar. Romance is hard enough to come by. Generally speaking, then, the more foreign an ingredient seems, the better to use it in a dish closely resembling those of its homeland.

One Thai specialty, fish sauce, or *nam pla*, may yet become a fixture in my kitchen. Partly this is because it comes in a bottle too large to stash in any cupboard and has a beatific infant Buddha on the label. The bottle sits on my counter enabling me to contemplate the mystery of infinity while I chop things; for the infant on the label holds a bottle with an infant on its label who holds a bottle with an infant.... And partly it's because I've found a simple domestic use for *nam pla*.

Southeast Asian salad
(Makes about ¼ cup)

2 tablespoons peanut oil;
2 tablespoons lemon juice;
1½ teaspoons fish sauce.

Mix thoroughly and toss with any combination of the following readily available winter vegetables:

shredded carrots, cabbage, or turnips;
sliced radishes or sweet peppers;
chopped scallions, parsley, or coriander;
chopped and drained cucumbers;
bean sprouts.

Or you can use the dressing on the following salad that was reconstructed through trial and error after a visit to a Burmese restaurant and turns out to be very good with hamburgers. Honestly.

Burmese cole slaw
Serves two to four

1 small onion;
2 cups shredded cabbage;
1 cup shredded carrots;
3 scallion, chopped;
¼ cup coriander leaf, chopped (optional);
1 tablespoon peanut oil;
salad dressing (see above).

Peel and quarter the onion and slice it very thin. Heat the oil in a frying pan, and sauté the onion slices over medium heat, stirring frequently, until they turn dark brown and are almost caramelized. Drain and reserve. Combine the shredded vegetables, and toss with the salad dressing. Sprinkle sautéed onions on top. □

Restaurant

Continued from page 11

by Karen and John Hess. Thorne is more a brother than a guru — that is *his* attitude toward his work, as well — but his approach is a tremendous reinforcement of the Hess principles, and this is also one of the few food books that can be read cover to cover. It's almost like a culinary novel, something we Americans have yet to produce.

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The Puzzle

by Don Rubin

#577 String beings

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1. Prizes for solving the Puzzle will be *Boston Phoenix* Puzzle Winner T-shirts.
2. All entries must be received at the *Phoenix* office (addressed to Puzzle #577 *Boston Phoenix*, 126 Brookline Avenue, Boston 02215) by noon on Monday, November 30. *Phoenix* employees and their immediate families are ineligible.
3. In the event of disputes or ties, the judges' decisions will be final and arbitrary. We only have 10 T-shirts to give away each week, so when there are more than 10 winners we'll have a lottery.
4. All entries must be accompanied by the Puzzle page. When possible, the answers should be entered on the Puzzle page.

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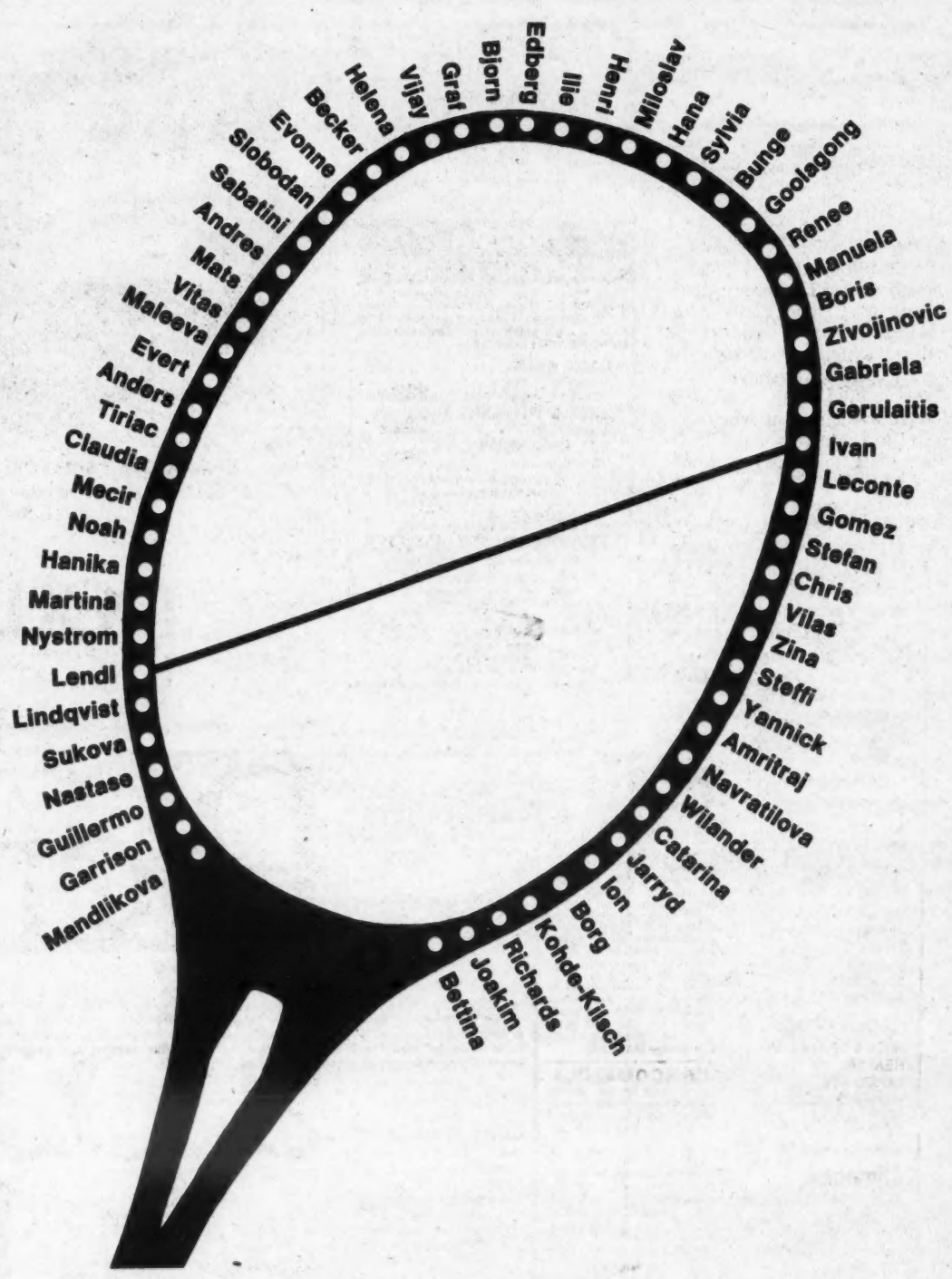

Solution #575

Only a handful of readers found survey markers. But, oh, what a handful.

David Chesler and David Karr took top honors with a magnificent series of photos showing bench marks found in front of Horticultural Hall, in Boston; on top of Twin Peaks (San Francisco, California); and at the foot of the Christ the Redeemer statue on top of Corcovado, in Rio de Janeiro, Brazil! Barbara Anderson photographed a triangulation disk at the top of Mount Ascutney in Vermont (altitude: 3144 feet). But Elizabeth Midgley topped her by more than *two miles* with her photo from the top of Pikes Peak, in Colorado (altitude: 14,110 feet). We received an aluminum-foil rubbing from "Batgirl" in Savin Hill, and an epoxy-putty impression from Steve Perra in East Falmouth. Web Bridges took Polaroids of bench marks in Brookline, New Hampshire, and Townsend, Massachusetts. Russ Bonetti's marker came from White Rock in Cohasset Harbor, which is accessible only during low tide. Paula Bonnell found her lucky Artery 13 monument near the Science Museum. And Paul Graves found a boundary marker on a wildlife preserve. Chip and Balthazar located the disk in Post Office Square. And Mark and Martin corroborated the marker at Horticultural Hall.

The triangulation disk mentioned in the puzzle is located at the top of the Prudential Tower, in Boston.

The following folks will be receiving T-shirts for good measure.

1) David Chesler and David Karr, Waltham
2) Elizabeth Midgley, Cambridge
3) Martin Nakashian, Everett
4) Web Bridges, Brookline, NH
5) Balthazar McEwen, Boston
6) Barbara R. Anderson, Cambridge
7) Steve Perra, Winchester
8) Paula Bonnell, Dorchester
9) Batgirl, Boston
10) Mark Egler, Cambridge
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367 NEWBURY ST.
BOSTON, MA
02115

Choose me! Lithe lovely DWF aks 50ish SWM love and laughter. Box 1489 Boston 02104

Christian GWM seeks same for the fellowship/support often lacking in the local church. Write P.O. Box 72 Lawrence 01842

CINESE LADY 25-35 sought by WM 35 professional. Extremely fit, trim and healthy. Sports and dancing. Box 1431 Newport RI 02840

CLUBBING!
SM, professional 30 seeks F 20's. Let's go places and meet people. Po Box 573 Cambridge Ma 02140.

Cosmopolitan SWM, 31, 6'3, 200, handsome, healthy, brown hair, Ivy League educated, newcomer, seeks intelligent, attractive female for romance. Box 441 Cambridge 02142

Cowabunga! Bright, funny, attractive SWM, 31, seeks similar SWF(23-30) to share fun, conversation and chemistry. Box 5324

Creative progressive woman pretty slim seeks very affectionate tall man with heart and soul. (35-50) Box 2057 Cambridge MA 02238

CRISCOMAZOLA
Man seeks female partner who values honesty, friendship, intimacy, adventure. POB 898 Boston MA 02103

GWM, 22, 5'11"-155 lbs brown/blue eyes, intelligent, prof., discreet, masuline seek similar GWM for friendship, possible relationship. Photo please, Box 2341 Cambridge 02238.

CYNICAL
Also optimistic, very straight forward, healthy and active, professionally employed, varied background. SWM 36 hopes to meet woman friend for long term partnership based on mutual respect, mutual support. Blues and MFA, hiking and camping, sensual aestheticism-no tv. Charlie P.O. BOX 1363 Kendall Sq. Cambridge,Ma 02142

DAILY PLANET
Ex-star reporter who necessarily got side-tracked with civil rights, war, slumlords, free health clinic, legal program, rallies, and block parties in Chicago 1969-1977. Still 5'11", 170lbs, shucks, handsome and courageous, but now, an "A-OK" professional who would like to meet an attractive, shapely SWF, 25-35, over 5'2", with a happy, moral imagination. Box 8086.

DALI&SEXPISTOLS
SWM, 25, 6', 150lbs I like Kate Bush, Butthole Surfers, Reporman, Videodrone etc. Do you? Box 8058.

Dancing, Arthur Murray style DWF, 46, skilled seeking gent enjoy studio parties more Box 78 Swansea, 02777

Distinguished, dark, healthy Italian GWM. Forties, 5'10", 190 lbs, athletic, educated, successful, sensitive, seeks loving relationship with sensual, mature young man. Box 8057

DJM, 42, handsome, down to earth, athletic, professional, seeks pretty woman for love and laughter. P.O. Box 194, Newton Center, MA 02159.

DM, AmerAsian, 37, tall, slim, proffesional. Seeks med-tall, slim woman for dating, possible romance. Box 5322

DWF 45, tall, intelligent, classy woman, great sense of humor, average looks, wants similar man to share the fun in her life. West suburbs. Box 5307

BRAIN FETISH
SWM, 38, 150, very attractive, prof, successful, high tech, musical, caring. Seeks clear thinking intellectual woman for synergistic realtionship. Photo if possible. Box 8081

DWF, professional mid 40s 5'8" attractive, warm, good sense of humor enjoy theatre, dancing music, tennis, dining out seeks a caring intelligent male for companionship. Mature relationship write Box 8068.

DWM, 29, 6'2" fit successful, happy. Running, rock n'roll etc. Desires tall attractive, loving SF/DF for romantic relationship. Box 8027.

DWM, 57, 5'8", 160 lbs., pianist & teacher skng SF, very feminine, 25-40. Someone into the arts, quiet, and capable of great intimacy. Box 8896.

DWM, architect, builder & student, 43, lean, lithe, and good-looking, with strong sense of adventure & spirit, seeks younger, independent & articulate sylph for fun, romance, and family. Box 8011.

Do you enjoy ballroom/swing dancing? Attractive, athletic SWF 42 (look 32) seeks attractive SM 35-44, non-smoker for monogamous relationship to enjoy jazz & comedy, theater, sports, outdoors,travel. Box 8548, Salem 01970

Greek professional man mid-50's looking for white man over 60 for fun friendship/excitement. Phone . BOX 3212.

Extraordinary eccentric SWM, 28, likes Paul Klee and Pere Ubu. Independent but tires of being alone. You too? Box 5330.

FIRST TIME OFFER
DWM, 45, has "One woman heart"! Low mileage and fully equipped with sensitivity and affection plus extras. If treated right can let go for free with lifetime warranty. Please include self description along with picture and phone to George Box 7308 Quincy 02269

FRAMINGHAM AREA
Attractive feminine GWF looking for friendship, possible relationship with the right person. Would prefer attractive, feminine GWF, late 20's. If you think you might be the person, please write and give phone number. Box 5562

Gay Black Male, 33, Sydney Poitier look alike. Masculine, academic, witty, urbane, kind. Interests include film, food, travel, left politics. Seeks masculine GWM for friendship, relationship. Box 8080

GOODLOOKING, proffesional SWM, 38, 5'9" into nature, movies, music, mountains; seeks very pretty SWF 25-35. P.O. Box 1035, Boston MA, 02117

ATTENTION!
The classified office will be closed Thursday and Friday the 26th and 27th of November. The deadline for ad placement is Wednesday at 2:00 p.m.
Have a Happy Thanksgiving!

GWF, 31, professional, sincere, likes outdoors, movies, into romance. Sks GF 28+ for friendship and possible relationship. Box 8012.

GWM, 20's, handsome, seeks loyal, trustworthy friend 18-21 for adventure and companionship. Pictures answered first. P.O.B. 14, Arlington Heights, MA, 02175.

GWM, 21, handsome, energetic, athlete, student/professional, seeks similar "straight" to 25. (18+) Photo mandatory. Box 8031.

GWM, 22 6'2" 180 blond/blue handsome college grad stable funny athletic straight lifestyle. Seeks honest cool similar counterpart. Contact/photo? Box 8079.

GWM, 23, 5'9", 140, brown/blue, attractive, honest, sincere, seeks similar GWM 18-24 for friendship/relationship. BOX 8076

GWM, 24 5'9", 55, blond/blue, cute, semi-jock, want to meet other straight acting young guy for adventure, friendship. Box 5320

GWM, 24, goodlooking, seeks a mature, sincere guy under 30 for friendship. I'm 5' 11", 165lbs, brown hair and eyes with many interests. Take a chance. Write to: Kevin, P.O. Box 3212, Boston MA 02101.

GWM 25 5' 8" 160 lbs. bright, straight-looking, romantic, seeks warm friend 18-24. Share arts and sports with intelligent, nice guy. PO box 946 Kendall Square 02142.

Dreamy European woman, artist and poet, seeks witty and intelligent man for cafe conversation. Bx 3215

GWM 27, big, blonde, attractive, intelligent professional. Likes new wave, funk, dumb fun, exotic food and working out. Box 8042

GWM, 27, 5'10" 158, brown/brown, average looking healthy, non-smoker "straight" educated professional am honest sincere into comedy politics "oldies" food and fun. Seek similar for travel, whatever. Fitchburg area. Letter, phone, photo (if possible) Box 5328.

GWM 27, multi-talented, accommodating, passionate, inexhaustible, seeks quintessential relationship. P.O.BOX 2209 Cambridge MA 02238

GWM, 28, 6'1", 165 lbs, seeks a little brother, 18-26, for friendship and the possible development of a longterm, monogamous relationship. Photo and phone to P.O. Box 1341, Lowell, MA, 01853.

GWM 28 6'2" 185 healthy, athletic, fun, nice looking straight, extremely non-promiscuous, seeking similar intelligent athletic guy for friendship/relationship BOX 231 Boston 02113

GWM, 32, 5'10", 195lbs, warm, humorous, intelligent and masculine seeks a similiar GWM, 18-30, for a monogamous, safe, relationship. Interests: Raquetball, skiing. Write to: P.O. Box 569, Everett, MA 02149.

GWM, 28 tall, handsome, built, moustached, masculine, sensual, passionate seeks other straight appearing student. BOX 8054.

GWM 29, 175 lbs. brown hair and eyes. Looking for sincere guy with mature, romantic, quiet life. Age does not matter. Write to Sam at Box 8063

GWM 29, 5'11", clean cut, good looks and body. Friendly, honest and sincere, looking to meet similar str. acting health conc. guy. I value good friendships/relationships, enjoy nautilis, flying, the outdoors and weekend trips as well as good conv. and quiet times alone with someone I care about. Lets give the Phoenix a chance. Thxs. Box 1018 Boston Ma. 02134

GWM, 30, 5'6", 145 lbs., moustache, "cute" seeks good-looking guy with great smile for winter nights. P.O. Box 1176, Boston, 02117.

GWM, 30, personable, Buddhist, warm, sense of fun, seriousness with a light heart seeks Oriental friend. PO Box 56 Boston, MA 02117

GWM 36, 5'10" 160lbs affectionate seeks 18+ male for safe monogamous relationship. Please write Box 8023.

CLASSIFIED ADVERTISING POLICIES

THE GUARANTEE
Purchase a guaranteed advertisement for two consecutive weeks in advance and we will keep running the same ad free as long as you call each week on Monday, Tuesday or by noon Wednesday to renew the ad. Missing a week voids the guarantee. To begin renewing your ad, call 267-1234 during the week of the ad's second appearance.

CLAIMS FOR ERRORS AND OMISSIONS
The Boston Phoenix accepts no liability for its failure, for any reason, to print an advertisement and shall be under no liability whatsoever for any error for which it may be responsible beyond liability to give the advertiser credit for so much of the linage occupied by the advertisement as is materially affected by the error, provided that The Phoenix is notified by the advertiser of such error in an advertisement within seven days of publication.

COPY REGULATIONS
The forwarding of an ad is construed as an acceptance of all the rates and conditions under which advertising space is at the time sold by The Boston Phoenix.
The Phoenix reserves the right:
- **To revise copy containing objectionable phrases**
- **To reject in its sole discretion, any advertisement on account of its text or illustrations**
- **To determine correct category placement.**

No advertisement containing a phone number and/or address will be accepted in the Personal or Person to Person columns. Only Phoenix box numbers or Post Office box numbers may be used.
All advertisements must be accompanied by a full name, address and telephone number.

ADVERTISEMENTS WHICH MUST BE VERIFIED
Telephone numbers will be printed in the People Section in commercial advertisements only. These telephone numbers must be verified weekly (before 6:00 P.M. Wednesday) by the advertiser. If a line ad is not verified, it will not appear in the paper. Failure to verify a display ad will result in automatic assignment of a Phoenix box number.

*BOX NUMBERS
Advertisers may pick up box number replies at the Phoenix Classified Office between 9 a.m. and 5 p.m. Monday through Friday. Replies are held for 3 weeks after the last insertion of the advertisement.

The Phoenix is expressly authorized, but not required to open and inspect any or all material directed to a Phoenix box number and to discard, or otherwise dispose of, any flyers, unsolicited advertisements, and the like.

THE FOLLOWING CATEGORIES FALL UNDER THE CLASSIFIED GUARANTEE:
You can save money on a two-week ad insertion. See pricing grid below.

AUTOMOBILE
DOMESTIC
FOREIGN
VANS & TRUCKS
CYCLES
TIRES
REAL ESTATE
HOUSEMATES
ROOMMATES
SUBLETS
MISCELLANEOUS
LOST & FOUND
PETS
SKIING
TRAVEL
WANTED

FOR SALE
ANTIQUES & FLEA MARKETS
APPLIANCES
BICYCLES
BOATS
CLOTHING
FUEL & FIREWOOD
FURNITURE
STEREO/COMPONENTS
ODDS & ENDS
PHOTOGRAPHY
RECORDS & TAPES
VIDEO & TV
YARD SALES
MUSICAL INSTRUMENTS

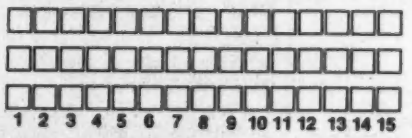
Use this form to fill out your Classified Advertisement.

INSERTION DATE _____

CATEGORY _____

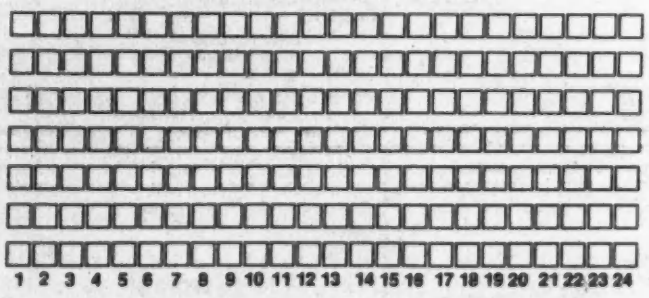
Print one letter in each block. Leave a space between words and a separate space for punctuation.

HEADLINES



The Boston Phoenix reserves the right to reject or edit any advertisement.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15



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PAYMENT MUST BE ENCLOSED WITH THE ADVERTISEMENT.

CANCELLATIONS AND CHARGES
NON-GUARANTEED Advertisements: There are no refunds for cancelled ads. Advertising space credit will be issued for ads cancelled before 4 p.m. Tuesdays. Changes in advertisements will be accepted until 4 p.m. Tuesdays.
GUARANTEED Advertisements: There are no refunds or copy changes accepted on a guaranteed advertisement.

DEADLINES
Copy for Advertisements which must be verified.....Wednesday, 12 noon
Copy for all other Advertisements.....Thursday, 2 p.m.
Guarantee renewals.....Wednesday, 12 noon
Telephone verifications.....Wednesday, 6 p.m.
Changes and cancellations.....Tuesday, 4 p.m.

OFFICE HOURS
Mon. 8:30 a.m. - 6 p.m.
Tues. 8:30 a.m. - 6 p.m.
Wed. 8:30 a.m. - 7 p.m.
Thurs. 8:30 a.m. - 6 p.m.
Fri. 8:30 a.m. - 5:00 p.m.

PRICING YOUR AD	NON-COMMERCIAL	COMMERCIAL
LINES	$4.25 each (minimum 4)	$5.75 (minimum 3)
ENTRE NOUS	$8.00 (minimum 4)	—
ESCORT	$10.00 (minimum 3)	—
7 pt. light headline	$6.50	$8.00
7 pt. bold headline	$8.75	$12.00
9 pt. bold headline	$10.00	$13.25
Capitalized words	$1.00	

*** BOX NUMBERS** (weekly)
Applies to line advertisements in Massage and Escort section
pick-up $12.00 mail-out $18.00

Cost: per week _____ **TOTAL** _____

We cannot print your advertisement without the following information.

Phone #: _____
Name: _____
Address: _____
City: _____ State: _____ Zip: _____

To place an advertisement using please fill out this section or call 267-1234.

Card #: _____
Bank: _____ **Date:** _____
Signature: _____

MAIL TO Phoenix **CLASSIFIED DEPT. 367 NEWBURY ST. BOSTON, MA 02115**

GWM, 32, single for too long! I'm artistic, playful, romantic, humorous, easy-going and vital. Looking for a nice, fun-loving friend to spend time with. Box 5293.

GWM 32 successful executive in communications industry. 5'11" 148 good looking straight apppearing. Seek similar. Enjoy tennis sailing travel. Box 5291.

GWM, 33, 5'11", 155, atrractive healthy responsible spontaneous sensible secure. Appreciates close friends sense of humor conversation music (pop, broadway, new age, some jazz) Enjoys theatre, concerts, movies, work (graphic arts) exercise weekend trips quiet spaces. Not interested in smokers, bars, beards, attitude or casual sex. Prefer honest lively sensitive person about 25-35 who is anxious for a lasting relationship and trusted friend. Box 8060.

GWM, 33, 6', 195, straight acting professional w/beard, enjoys exercise, nutrition, truck, outdoor activities, seek similar GWM 26-36 for friendship and hopeful long-term relationship. Reply with photo to PO Box 1484 Haverhill MA 01831

GWM 40's tall, attractive, professional, seeks young GWM, for supportive, relationship. Boston resident into city life, audio/video, good music, film, good times. Box 353, Maynard 01754

GWM 43, easy going, warm masculine, non promiscuos proffesional artist, seeks oriental Gm for long term monogamous realationship.Box 8020

GWM, 44, (body of 20 I'm told), 5'6", 135, affectionate, trustworthy, into music and theater, seeks man for talks, friendship, love, massage. Box 721, W. Acton, 01720.

GWM attractive healthy professional 5'11" brown blue sincere generous seeks good looking young guy for friendship share travel movie music sports etc Box 1253 Marshfield 02050

GWM, 5'7", 150 lbs., strong build, looking for relationship. New to area, 21 yrs. old.BOX 3222

GWM, quiet, romantic, sincere regular guy. 5'10" 160, 37, trim beard, blue eyes into outdoors, books, movies. Prefer short or slight to average build GM. P.O.BOX 1381, Marblehead MA. 01945

GWM, young, 28, 6' 160lbs professional straight acting attractive sensitive. Seeks same 21-30 for friendship, monogamous relationship. Enjoy skiing, travel, conversation, laughter, cuddling. Box 8066.

Handsome gay male physician, 30, stable and romantic interested in meeting other similar gay male MD's. box 3220

Handsome, slim career-oriented DBM 37, pleasant personality, various interests seeks tall, attractive, chubby and childless SF 25-40 with heavy legs for friendship, possible relationship. Photo, phone appreciated.Box 8033.

HANDSOME/STRONG/ ROMANTIC, SM seeks an attractive lady, 18-36, warm, loving, sincere. For movies, dining, other socials. Box 3064

Hi! Friendly, honest, dependable SWM, 27, 5'9" 140 lbs, looks like Bill Murray. Seeks happy, romantic SWF 19-29 for movies, dancing, compenionship or relationship. Box 8077

HONEST M&M'S
SWM 28, 5'10" slim, nice looking, emotionally and physically strong, mature but fun loving, I like mountain climbing, movies, good humor, dirt bikes, dining out, weekends away, mix matched socks, looking for SWF 24-29 honest, stable, can have fun doing anything, shy girlish, doesnt drive a BMW and loves M&Ms. Box 5314.

Radical single mom, 43, seeks male communist for political work between the sheets and in the streets. Box 8082.

Irish American, SM, 5'9", med. psychologist looking for Irish female 18-32 for mtual fun. Send photo & description. 274 Broahway, Taunton, Ma, 02780.

LADIES
36 year old single white executive very athletic looking for that special lady who likes to travel, clothes, jewelry just wants to be taken care of. Box 8022.

Let's jog, x-country ski and dance; walk and talk near the ocean. Active, fit SWF 36 welcomes rugged, gentle, adventurous, outdoorsy male. BOX 5296.

LOOKING FOR SOUL
SWF, 37, 5'6", 130lbs, pretty, unconventional, independent, sks tall, muscular, intelligent, Fun-loving SBM, 34-45 for friendship and dancing. Box 5274.

MAN OF MANY TALENTS. SM, masseurist, handsome, romantic, strong seeks attractive SF for dining socials & exploring. Box 3065.

MONOGAMISTS ONLY- Choosey Places gardener, musician tired of games others thrive on. Are you an honest SWF attractive, motivated and willing? Send photo please, return with same. Box 1030 Tisbury 02568.

MOONDOGGIE, positive ID required, footprints accepted, please define, (amoung other things), Gidget, Surf city USA

Nate: Met you Saturday afternoon 10/31. Give me a sign if I read you right.

Nice guy, warm, thoughtful, not ugly, seeks similar woman for fun, company South Shore. Box 5292.

NON-PERFECT
SWM 20 5'11in 185 professionally employed caring good looking considerate funny shy sensitive seeks non-perfect shy feminine nonsmoker no drugs, social drinker ok ages 18-24 for fun, companionship conversation romance. Box 5306.

ACOA
nonsmoking, non drinking alcoholic, DM 34 and nice guy. Just starting to realize why things are the way they are. I'm looking for women of similar background, who is ready to share, be honest, be friends and open to love. We are not alone.BOX 5317

PASSION 4 JAZZ?
SWF (30 something) seeks SWM (same). Should be serious about jazz (musician or officianato) Also important to be focused, articulate, zany, creative, positive and sincere. (as I am). BOX 8055.

PORSCHE
New 944 owner (female) would like to meet male Porsche owners for fun. I am very attractive and friendly. Box 5251.

PORTNOYS COMP
DWM, 37, 5'6", 160, outgoing, humorous, unpretentious and sensitive. Seeks F 27/35, pg 160/172 Above. Box 8994

Pretty green-eyed blonde, 23, 5'2", 105 lbs, Ivy League grad, seeks handsome, intelligent SWM to share films, theatre, dining out, skiing in N.H. Photo appreciated. Box 5288.

The Phoenix personals; what an interesting concept. This is probably the safest, most controlled way to meet people. The creative approaches to developing relationships through personal advertising are limitless—this is truly the quintessential "high-tech", "80's" method of meeting Boston's best eligibles...

Romantic, attractive SWM 23 rock'n roll, levis, seeks down to earth SWF for friendship and relationship BOX 3213

Sailing Anyone ? 3 successful prof WMs are looking for interesting, free-spirited, funloving, attractive 25-35 yr. old Fs for 9 day Jan. Carribean sailing vacation. No drugs. Send photo and information on self. BOX 5286.

I cant imagine a Winter without skiing, can you? If you share the same passion and are athletic, handsome, modest & can make me laugh, I'm 31, attractive, SWF, fitness instructor, artist & business person who'd love to start things off on the slopes with the right guy. BOX 8026.

I NEED A MIRACLE
I need a woman about twice my height! I am a free-wheeling, dance-happy guy with nothing left to do but smile, smile, smile. Unfortunately my smile is fading almost as much as my flannel shirts. I need to be revived romantically; a love transfusion of a multi-colored hue. Please write to Box 0152 and send photo (if possible) to let me know all about the latest show. SHAKE IT UP NOW!

IN THE MOOD?
3 attractive, fit, non-smoking, emotionally and financially stable, single professional F seeking 3 men of like ilk, 35-45, for cocktails dinner and dancing to Bo Winiker. Write us yourself or get 2 friends to respond with you telling us why you would answer an add like this. Include phone
. BOX 8016

SBF, 24, 5'6", professional warm, gregarious, sense of humor, slender, attractive, and very fun-loving. Enjoys music, the theatre and good food and drinks and traveling seeks attractive professional SBM 24-30 with similar interests for company and conversation. Box 3221

SBF, 28, 5'9", 155 lbs., brown hair, brown eyes (real woman) seeks SBM 28-35 soulmate (real man) for long term relationship. Should enjoy life, be sensitive, honest, not afraid of committment, like kids and be emotionally mature, sense of humor a must. Varied interests. Sincere replies only. Box 5289.

SBF shy funloving down to earth attractive newly thin. Seeks a SM, sincere, non-sleazy, patient (color not important) Box 8083.

SBM, 27-yrs., 6'1+in, 172 lbs. looking to meet SF, presently incarcerated, wants full and caring relationship. Sam Gethers, Box 43, Norfolk, MA, 02056.

SBM, 40, currently incarcerated would like to reach out and touch that special someone. I do not want to be lonely. Interesting person. P. Munoz, Box 43, Norfolk, MA, 02056.

SBM would like to meet SWF 18+. Letter & phone. BOX 3223.

SEEKS GROWNUP
DWM exceptionally attractive, intelligent well educated healthy independent professional late 40s seeks male partner 45-58 Non smoker, light drinker over 5'10" preferred. Enjoy sports, music, good conversation, people travel interested in exploring a good relationship. Send replies. Box 5304.

Self-actualizing SWM, 41, creative software developer, musician, Mensa, attorney, Harvard, fit in mind and body, new to Cambridge. Would like to meet SWF 25/37. Photo nice but not neccesary. Bx 5264

Semi-retired WM 60's, seeks warm, affectionate, easy going lady. P.O. Box 233 Wellesley, Ma., 02181

SF 24, Grad student seeks Male comrade for fun & friendship. Top of my list; biking, hiking, xcountry; Persig, Conroy, Atwood. Maine, Seattle, Scotland, 1369, Passim, Symphony Hall, Laughter. What about you? Box 8923.

SF, 30, classical musician, good listener, supportive, adventurous, open-minded, flexible, creative, well-read, intelligent, curious, self-reliant, attractive, jeans/sneakers type wants to meet playful, affectionate, interesting man with similiar qualities. Photo appreciated. P.O. Box 418 Cambridge 02140

SF 24, looking for male friendship, Toni Morrison, Dylan Thomas, Shakespeare, New Chautauqua, Walk Under Ladders, Mahlers 1st. Swinging through trees, Dancing in the Streets, Cross Country Skiing, Islands, Paris, Colorado. Box 8048.

Single, Brown, skinny Hispanic man, 31, 5'8", sincere. Like movies, Rock. Seek American woman (25-35) for serious relationship. P.O. Box 871, Astor Station, Boston, MA, 02123.

Single mom with 2 special kids would like to meet an educated, caring man. I'm 40, 5' 2", 125, interested in computors, Red Sox, gardening, am intelligent and honest, and don't drink or smoke. Write to: Box 2013, Quincy, MA 02269

SJF, 23, warm, independent petitie attractive redhead seeks SJM 26-32 if you admit to watching TV, prefer Newsweek to US News believe that Fruitloops and Buga Bunny can never be outgrown and aren't afraid to be yourself I'll exchange my baby picture for yours. Box 5327.

SJF, 25, 5'6", 125lbs, Exceptionally Attractive, Athletic, Affectionate, perceptive. Reading one minute roughing housing the next. Photo/Letter Box 106 Allston, Ma. 02134.

SJF teacher with class. Late 30's, slim, attractive, 5' 5", nonsmoker likes to laugh. Seeking professional 35-45 with similar qualities for caring relationship. Write to: P.O. Box 666, Medford, MA 02155.

SJM, 23, 5'9", handsome, sharp, creative, likes Selmer VI, Division 16, Building 19, 1(800)424-9090 Box 8934

SJM, 30, goodlooking, professional, varied interests, warm, thoughtful, nice guy, seeks an attractive SJF with similar, not identical interests, who can widen my horizons for a caring, committed relationship. Write to box 5300.

SJM, 42, attractive, intelligent, professional, 5' 11", slender, well toned, warm, sensitive, interesting person seeks kind JF, slender, 5'2+, non-smoker for long-term relationship. BOX 5269.

SJM, 42, kind hearted, clean cut, brilliant, high tech , eclectic, quick witted, gentle, curly haired, menach, seeks warm Jewish Female counterpart. Box 2477 Cambridge 02238.

SJM ALASKAN
New in Boston, handsome, good body, proffesional, adventurous, romantic, kind soul, monogamous, likes jazz, blues, classical, creative mind. Seeks SJF for serious relationship. I'm 44, 5' 6". Box 8064

SJW, 24, 5'10" seeks tall Jewish man (successful) for marriage and many children. Box 8000.

SKI WEEKENDS
Sm 30, has share and pass at Killington. Hot tub, Vcr, etc. Friends have shares at SugarBush. Long boards, rough rides, high times, Get Psyched. PoBox 573 Cambridge 02140.

SLender educated SBM 29 varied interest, seeks slender D/SBF 25-33 for monogomous meaningful relationship. Will RSVP PO Box 351 Canton MA 02021

SM 26-I'm bright, sensitive, comunicative, responsible, affectionate, well organized, energetic, attractive and have sensible values; earthy crunchy, but like Bloomingdales; launching business career. Like folk, classical, NPR, PBS, mountains, conversations, eating out, travelling, friends, children. Like to meet woman (22-32) who's active self-confident, and growth conscious. No smokers/drugs. Box 5302.

SM, 26, social worker, sensityve, stro0 and affectionate, seeks SF, age/race unimportant, who enjoys movies, dining out, quiet talks, liberal politics, hugs, and appreciate the more humorous things in life. P.O.B. 337, Brighton, MA, 02135.

Refined, single gentleman. Classical pianist, 60 seeks lady for companionship. Box 5142 Billerica MA 01822

SM, attractive, French, middle-aged professional, likes theater, music, dining, dancing, country rides, beach, Maine & Cape weekends. Seeks a pretty, petite SWF, 50's. Friendship-romance? Swap snaps. Write to: P.O. Box 1756, Lawrence, MA

Spontaneous, funny doctor-to-be SWM 25 searching for the perfect song, desires woman who loves everything. Box 8084.

SUCH A DEAL
Handsome, athletic, intellectually quick, cuddly SWM, 30, MD scientist who enjoys the pleasures of life seeks trim, non-grumpy WF companion with mental and physical energy. Box 5297.

SWF, 24, wild, sexy blonde, seeking rock & roll male to RATT and roll with. Must have long hair. Bon Jovi/ Paul Stanley types apply. Send photo (don't waste my time, please) to box 3214

SWF, 34, wishes to meet a strong and honorable man for friendship and love. Please have spirit, humor, and a Harley. Like to read, work with your hands, appreciate life. I am slim, blonde, very attractive, feminine, natural, an artist, craftsperson, folksy, funny, a rebel, and a good cook. How about a ride? I'll make dinner. Box 5295.

SWF, 25, tall, blonde, sparkling, seeking professional SWM 24-34 with similar toys! Alpine/ water/ telemark/ skinny skis, requets, mountain bike, moosewood cookbook BOX 8036

SWF, 26, living on the North Shore, loves wine and men. Write to box 3094. But, before you write, look at yourself. Jesus, get a grip. So what if the Red Sox are a nightmare, we have the Mets. So what if Summer's over, we like to skate. Who cares that the students are back, we like to escape. Now, if you've calmed down and reconciled the present state of things and imagined future follies, then write (please enclose photo or facial xerox).

SWF, 29, transplanted Southern belle, green-eyed, strawberry-blonde professional likes sports, pizza and beer, outdoors. seeks male (29+) for fun and adventure. BOX 8021.

SWF 30 attractive, professional, non-smoker with infectious laugh seeks adventurous, dynamic counterpart with wit, charm to share sports, movies, spicey foods, saunas, from N.Y.C. to Stowe. Send your favorite joke. BOX 5319.

SWF, 32, likes sci-fi, new age music, football, comic books, astronomy, seeks SWM with similar tastes. Box 8947.

SWF, 32, physically, emotionally strong, healthy, fit, intelligent, professional, tall, slender, attractive. Seeks SWM 35ish having same qualities. Not afraid of commitment or me. Only healthy, attractive men reply. P.O. Box 110, Essex Station, Boston MA 02111

SWF 36, tall, attractive, independant, adventurous, interests include travel, photography, writing, music, x-country skiing, the Ocean, hiking, camping. Box 8038.

SWF 38 5' 5", 120 lbs. nonsmoker with sense of humor and adventure. Enjoys dining out & in, music, travel and the ocean. Interested in caring relationship. BOX 8049.

SWF, 49, slim, 5'7, bookish, sensuous Taurean seeks mature civilized, communicative, smokefree DWM for enduring connection. Box 292 Concord MA 01742

HEY!!!
SWF needs other nice SWF for a happy, fulfilling, private, intimate, warm relationship. I'm 26, pretty, feminine, lonely. Write to P.O. Box 132, Beverly Farms, MA, 01915. ASAP.

SWF, prof., 24, seeks 6'+ SWM 25-35. You like to: backpack, canoe, other wilderness/ travel/ sports activities. You also like to spend an evening by the fire or a day under the sun on the sand, sharing eachother's thoughts. And when you're home, you love the city and its adventures. Photo please. Box 3180.

SWF, professional, 24. Seeks SWM 25-35. Sense of humor, yet serious, romantic but independent. Likes to dance, rock n roll, quiet times, an evening of dinner by candlelight. Not afraid to be exposed to UV rays. Please describe your ideal encounter, send photo. Box 3179.

SWF seeks someone alive (intellectually, emotionally)open unpretentious and funny. I'm attractive slim 46 bright affectionate and adventuresome lover of the arts the outdoors classical music Harvard Square movies small
country inns long talks over dinner and wine PO Box 9 Arlington MA 02174

SWITZERLAND
SWM, 42, 6'4", goodlooking, recent widower, seeks to establish a lasting, new friendship with an attractive and caring SWF, 27-45, non-smoker/drug user. I love the outdoors, Switzerland, the ocean, and classical music. Send resume and photo to: P.9 Box 1000, Islington, MA 02090

SW(J)M, 34, sincere, liberal scientist, non-sports fan likes graphics, sunsets, thunderstorms, music, philology, walking, reading, laughing, learning, sks unfat non-smoking F 26-34; bright, articulate, contemplative, creative, authentic. P.O.B. 658, Cambridge, 02138.

SWJM attractive Ivy-educated professional 33, 5'7" back from Europe and shy seeks pretty outgoing SF white or oriental, 23-29 who appreciates fine film, music, food, travel and quiet togetherness. Picture please. 8069.

SWM 21, 5' 11", handsome, student, sensitive, protective looking for SWF 18-22 to share a long-term, caring & loving relationship. BOX 8025.

SWM 22 150lbs physically mentally healthy searching for SWF 20-45 with sense of humor who enjoys X-C skiing camping hiking walks Please include photo. Box 5326.

SWM, 22, college student, seeks attractive SWF 19-23 for friendship, possible relationship. I'm 5'9", 160 lbs., attractive, many interests, fun loving, sincere. Box 8045.

SWM 24, 6' easy going thoughtful interests include outdoors, sports, music, clubs, seeks attractive SWF 21-25 Box 312 Natick MA 02160

The Boston Phoenix

Personals™

A Better Place to Meet Someone

OPTIONAL HEADLINES
(only if desired for indicated extra charge)

$8.75 7 PT. BOLD ☐☐☐☐☐☐☐☐☐☐☐☐☐☐☐ 15 letter limit

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Anyone seeking a longterm, monogamous relationship in Personals. Abbreviations are permitted only to indicate gender preference, race and religion. The Boston Phoenix suggests that ads should contain a self-description, age range, lifestyle, and avocations. Ads containing explicit sexual/anatomical language will not be accepted. The Boston Phoenix reserves the right to edit or reject an advertisement. Classified ads may be submitted for publication only by persons 18 years of age or older. Also, no ads will be published seeking persons under that age.

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SWM 23, dark hair, brown eyes, 5'10", 165 lbs, intelligent, affectionate, handsome. Enjoys romantic dinners and outdoor sports. Seeking for slender, bright, spontaneous SWF, 21-25 for an honest relationship. Include photo. Box 8061

SWM, 24, 5'11", mature, secure, good looking, intelligent, independent and sincere. Seeks mature, intelligent, sensitive, attractive, professional woman 22-30. Box 5279.

SWM, 24, 6' athletic, attractive, professional seeks SWF 22-26 who is a pretty professonal lady that enjoys skiing, dining, dancing and romance Phone and Phone please. Box 5303.

SWM, 24, too poor for the ritual, more tactile than tactful seeks an alternative alternative.. No whole wheaters or Christiansanity. Box 8976.

SWM, 24, well-educated, handsome and fit seeks romantic, sensual SWF 18-24 for pleasures aesthetic and corporeal. Box 8044

SWM, 25,I only want a woman to love and love me back. Letter, phone, Box 4618, Westboro, MA 01581.

SWM, 26, 5'5, well built, cute. Interests include boating, scuba, jetskiing, skiing. Looking for honest, cute, petite single female for a serious relationship. No smoking or drugs. Send letter and photo to: P.O. Box 60, Billerica, MA 01821

SWM, 27, 5' 10". Proffesional, friendly, well-tuned sense of humor. Quiet but fun-loving; I enjoy traveling, hiking, all kinds of music, going out or staying in. Looking for SWF 22-27 to share times with. Box 5316

SWM, 28, 6', 195 lbs., professional, homeowner, scuba, wood-working, movies, cooking, handsome, honest gentleman, tired of only friends! Seeks attractiove, healthy, non-smoking SWF, 18-30, for long-term relationship. Marriage? Photo appreciated. Box 0298.

SWM, 28, cute, fit 5'10", 175, successful in career, financially secure. Enjoys high speed on snow, water and asphalt, travel, sunsets in the Keys, jazz and cooking. Seeking committed relationship with pretty, passionate and mature WF 25-35, intelligent with joie de vivre, tolerant of demanding occupation and schedule as I am. (Are you listening R.N.'s?). Photos returned. Box 8998.

SWM, 28, psychologist, tall, very attractive, ivy educated, sensitive, introspective, financially secure with eclectic tastes, seeks bright, independent, verbal woman between 20-33. Box 192 Waban, MA 02168

SWM 28, writer, a cross between Paul Shaffer and Gandhi (in both appearance and talents) seeks strong, sensitive SWF who appreciates jalapeno peppers, stupid pet tricks, and the tags which say 'do not remove'. I am witty, sincere and only mildly confused. Act now and receive a free bonus gift on our first date. Box 8043.

SWM, 29, athelst/alcoholic. Non smoker/ drinker/ drugger. Intelligent, sarcastic, sensual and humorous. Also lazy, distracted, nonmaterialistic and professional. Non-prejudiced, kind, virile and eager for new experiences. Seek compatible, attractive Latin, Oriental redhead, or older woman. I look a little like Jeff Goldblum with a moustache. Tennis anyone? Box 0166

SWM, 29 At home in boardroom or repairing chainsaw. Seeks intelligent, independent woman who can hand, reef and steer. Box 5309

SWM, 29 with mild herpes seeks SF 23-35. I'm a non-smoker who likes to dance, go to movies and comedy clubs. All letters will be answered. P.O. Box 757 Cambridge MA 02140

SWM, 30, 200lbs, 5'8", blonde hair, searching for a single female who likes the outdoors, ocean, camping; help mending fences around the house? Send responses to: P.O. Box 103, Woonsocket, RI, 02895

SWM, 30, 5'8, gregarious, cute, active, athletic (runs, skis). Quick, smart, intelligent (within reason). Engineer-poet loves music (Eric, Emmylou, Wolfgang, Chaka, Vince), likes travel, art, politics, theatre, green things. works at learning and growing. Plays /cribbage. Looking for similar/different S/DF, 24-33. Friends first Kids are OK. " 'dum Vivimus, Vivamus!" PO Box 65, Billerica 01821

SWM, 30, 6' 2 ", professional, attractive, seeks pretty, intelligent, athletic SWF 25-35 with time for all season backcountry adventurist and love BOX 9039

SWM, 30, adventurous, contemplative, individualist, enjoys motorcycling, 4-wheeling, walks, politics, fireplaces, seeking spontaneous, caring woman. Box 5205.

SWM, 30, attractive, secure, sense of humor, enjoys dining, dancing, travel,quiet times and good conversation. Seeking compatable SWF, 24-34 with a good outlook on life to share the good times with. Box 8062

SWM, 30, engineer Catholic. Great sense of humor, loves rock and roll. Seeks professional SWF 25-32 for good relationship. Write (photo optional) Box 5329.

SWM, 30, professional. Practicing RC. intelligent, healthy, funny, interested in participator sports, films, reading, dancing. Recently moved here and looking for SWRCF, 24-29, for good relationship. Write (photo opt.) to P.O. Box 1035, Brookline, 02146.

SWM 30 seeks female of British or Irish descent. I enjoy travel except London, Paris, Rome. etc. Music, books, art, dining and writing. If you like WFNX and Edinburgh, Please respond kindly. Box 5313.

SWM, 31, handsome, affectionate, well-built, 5'9", sterile, seeks a heavy lady for relationship. Must be romantic, emotionally secure, shapely, under 36, and over 220 pounds. Box 5285.

SWM 31, slender, non-drinker, healthy, 5'11", light smoker, Russian/Viking, clean humor, agnostic, relaxed, friendly, psychic, arts, photography, suit-jeans, business, gentle, seeking slender tall SWF; no strings/drugs, shy phony, moody, pessimistic, OK Box 5315.

SWM, 32, 6'0", 165lbs, a marriage-minded, non-smoking, non-christian monotheist, seeks similar female, age 26-30. PO box 657 Boston MA 02199

SWM, 32, fit, attractive, professional, intelligent, sensitive, honest enjoy outdoors, cooking, movies, children, animals, 5'8, 160lbs, seeks a single woman under 35, who is caring and compassionate. Write to: P.O. Box 7475, Quincy, MA 02269.

SWM, 33, 5'11, 165lbs, ex-athlete, handicapped, sensitive, fun, humorous, intellectual, looking for attractive, understanding single female. Send photo to Box 5263

SWM, 33, romantic, humorous, intelligent, kind, philosophical, sensuous, enjoys outdoors, movies, travel, cuddling, laughter, seeks nice, attractive woman 21-39 for friendship, possible romance. Box 8878.

SWM, 34, sincere, energetic, adventurous, enjoy sunshine and the outdoors, have lots of free time, looking to meet a warm spontaneous, free-spirited fun-loving woman with a touch of the mystical, so throw caution to the wind and write soon. P.O. Box 100, Cohasset, MA 02025.

SWM, 35, singer-musician, non-smoking exercise enthusiast seeks SWF counterpart. Photo please. Box 8029.

SWM 36 5'7" nice guy non-smoker interesting would like to meet SWF 25-33 for relationship movies outdoors weekend trips humor friendship etc. Send letter and phtoto to a NH adress. PO 94 So. Effingham NH 03882

SWM, 37, 5'10", 150, brown hair, brown eyes, medium build, my interests are music, tennis, skiing, and exploring New England. Marriage minded, looking for serious relationship with a SWF between 28-35. Please send photo and phone to P.O.B. 154, Auburndale, MA, 02166.

SWM, 40, attractive Ph. D. scientist with wide experience in performing arts and athletics, seeks, vital, intellectual, attractive, professional SF, 25-37, under 5'8, who likes literature, visual arts, the outdoors, theatre, classical music, jazz, animals. Box 3211

SWM, 42 (30's in mind & body), 6'3, 175, business owner - philosophy, easy going, supportive, playful & loving. Some favorite things: hiking in mountain forests, beaches year 'round, fireplace evenings, x-country skiing, country inns, yoga & nautilus, healthy food and fine dining, canoeing & boogie boards, Talking Heads & Mozart, drinking wine with friends, hammocks and yard work, bicycles, growing & learning, playing ball with my best friend, Calypso. Calypso and I live in a cottage on the water just West of Boston. Seeking SWF, 5'6 or taller, fit, happy, eclectic, loving and adventurous for evolving relationship. Write to: P.O. Box 5008, Wayland, Ma., 01778

SWM, 42, 6'2, 220, semi-entrepreneurial author, bicyclist. Nonamoker, non-jewish, childless, semi-intellectual-seek similar SWF to discuss meaning of life and whatever. Write to: Box 70, Cambridge, MA 02139.

SBF, 38 (Looks 28), desires to meet a SM, 6'+, 35 years+ to escort to "I'm Not Rappaport" with possible long term relationship to follow. Write to: P.O. Box 425, Dorchester, MA 02122

SWM, 40, seeks arty friendship with SF, 25-45. Opera, symphony, dance, theatre, film, fine arts on Wed in Boston. P.O. Box 2271113, Centreville, Ma 02634

SWM, 42, seeks female to enjoy the simple things in life. P.O. Box 503, Malden, MA, 02148.

SWM, 47, attractive, fit. Seeks gentle, intelligent lady 35+. Various interests include: visual arts, walks, conversation... P.O. Box 596, Revere, MA, 02151.

SWM- Attractive, financially secure, successful Executive tired of singles scene-special ladies who feel the same and enjoy sailing, winter fun, tropical jaunts and romance write, photo appreciated, P.O. Box 1114, Leominster MA, 01453

SWM, highly successful professional Ph. D. looking for a brilliant beautiful Chinese or Japanese woman (2nd generation fine). I'm a very attractive SWM (39) with strong interests in Asian Travel, video production, film, music, sailing, and Asian food. Box 5263

SWM, highly successful professional by day; an urben Ph.D. by night looking for a truly brilliant, slim, striking woman. I'm a very attractive SWM(39) with strong interests in Asian travel, video production, film, music, sailing, Asian food, and the social/natural sciences. You're a non-smoker (25-35) who is independent, warm, sensitive, unconventional, and creative. Box 5284

SWM, I love to laugh, do you? I'm 27, sensitive, educated, athletic, attractive and fun! Modest too! If you're fit, fun and friendly, let's laugh together. Photo please. Box 82 Greenbush, MA 02040

SWM seeking F, race not important. Looking for open-minded relationship. please reply to PO BOX 95 Newton Lower Falls, MA 02162.

SWM smart, cynical, handsome. Interests: thinking, aesthetics, fast cars, light. Seeks SWF, beautiful and brilliant. Write Box 5287

SWM, 33, handsome, seeking an attractive, open-minded perhaps feminist woman who, in addition to female relationships, desires a male partner who is professional, educated and has a sense of humor. Correspondence welcome. Box 206, Charlestown, MA 02129.

2 SWM scientists seek 2 creative SWF for experimental encounters. Bring your own testtube. BOX 3217

2 professional, attractive females (24), seeking intellectual and sensitive male companionship. Let us know who you are by sending samples of your drawings, photos and essays. BOX 8065

TAKE A CHANCE
Easy to talk to and fun to be with- thats what woman tell me. Attractive SWM 39 5fl11", brown hair, blue eyes, real honest, never lies till' 3rd date, values values. Seeks attractive, independant SW or Oriental F. Box 8087

Affectionate SWM, 36, College Prof/Investor, 5'10¾", 240 lbs, seeks slim, SWF 18-36. P.O. Box 6212, Boston, 02209.

SWM 28, likes dining, dancing, cafe conversation and sharing good times seeks a similar SWF. Write to: P.O. Box 8215, JFK Station, Boston, MA 02114

SM 40, blonde, scorpio, 5'9, 160, non drinker, light smoker, adventurous, often positive, self-employed, like France. Seeks aesthetically pleasing SF, 30's-40's, who agrees with island life, motorcycles, cats and cars. Has business head with sense of humor. Exchange visits, friendship, perhaps more. Photo- W. Shay PO Box 89 Oak Bluffs, Mass. 02557.

Attractive Latin woman, early 45 looks younger, 5'2, 125lbs, long blonde hair, brown eyes, educated, decent, honest, healthy, divorced, faithful, warm, happy, clean, trim, friendly, very very tender, working many years Columbian Red Cross with poor children. Seek American husband until 62, good looking, blue eyes. Only sincere. Welcome photo first letter. Aurora L. Calle 51-A # 6-25 Apto 101 Bogota-Columbia (South America)

SWM, 29, professional, 5'9", dark hair, brown eyes, seeking a SWF. Must be intelligent, slim and enjoys music, dancing and weekend vacations. Write to: G.S., PO Box 571, Boston, MA 02102.

GWM, 25, 130lbs, 5'9", good looking, warm, sincere personality, seeks little brother 18-21. Likes swimming, skiing, movies, anything. Write Steve, PO Box 3483, Peabody MA 01960-3483.

DWF, joyful, loving, independent, fit, intelligent, attractive, seeking a secure happy, emotionally available, athletic, nonsmoker, 35-45, into personal growth and healthy food. Write to: Box 1581 Waltham, MA,02154

DWM, 34, 160lbs, looking for a single female for dates, friendship and more. Into beach, bikes, photography and cable. I smoke and drink a little. Write to: P.O. Box 1794, Boston, MA 02205

DWM, 34, not too hard to look at, outdoorsy, blues, jazz, mountains, nature seeks SWF/DWF 24-34 for monagomous relationship. Write to: P.O. Box 672, Methuen, MA, 01844.

DWM, 48, professional, enjoys art, theatre, dining out, seeks a single or divorced woman, late 30's, for sharing enjoyable evenings and possibly marriage. Photo would be nice. Write to: Bill, PO Box 51, Bedford, MA

DWM, honest, sensitive, handsome seeks attractive, adventurous, uninhibited S/DWF 28-40 for long term relationship. Massachusetts Boy now in Florida living on sailboat working and cruising the islands. Tired of wearing woolies? Trade for biking! Write to: P.O. Box 1793, Pompano Beach, FL 33061

GWM 35, 5'8" 140, dark hair, green eyes, young-looking, cleanshaven, athletic, non-smoker, considered intelligent and attractive. Likes outdoors, workouts, tight levis, music closeness. Seeks younger slim together guy for friend, possible relationship. PO Box 1345, Cambridge 02238

GWM, caring, kind, gentle, financially secure, 30's, straight acting and appearing. Loves, music, travel, movies, walks on the beach, quiet times. Seeks someone to care for and about to share good times. Must be sincere, honest. Phone and photo a help but all answered. Box 885717, Weymouth, MA 02188

GWM, 31, 5'11, 160lbs, handsome, professional, blond/brown, masculine, seeks similar mid-Cape GWM friendship and possible relationship. Write to: Box 694, Hyannis, MA 02601.

SWM, professional, 50, looking for an emotional, physical and intellectual female (30-55) companionship. Please be sincere, honest and open. Write to: P.O. Box 522, Hanover, MA 02239.

Attractive, adventurous, slender single white male (30) seeks, friendly, single black female-photo returned with mine. Write to: P.O. Box 628, Boston, MA 02134.

REDHEAD WANTED by a SWM, 28, handsome SM. Looking for a vivacious, redheaded single woman. Pizza and dancing first, relationship later. Let's communicate. Write to: P.O. Box 30, Boston, MA 02133

Easygoing, tall, SBM academic 31 seeks SWF 21-29 for weekend romance in Ct. Write to: P.O. Box 3684, Amitly Station, Ct. 06525.

Single Human Male, 30, 5'6, allegedly handsome, seeks human female for friendship and possible romance. I'm a programmer for money, a musician for love, socialist, caring and aware, interested in consciousness, growth, evolution. Box 47, Maynard MA 01754.

SWM, 36, boyish good looks, slim, blond, blue, matured by life experiences, still hopeless romantic, young in body and heart seeks a SF who is articulate, attractive, slim, best friend with enthusiasm for life, the arts and the outdoors. Write to: Box 340, Southborough 01772

SJM, 29, tall, blue-eyed, newcomer, seeks a slim, attractive lady, 23-29, with good sense of humor, athletic & artistic interests for friendship/ fun. She who waits is lost. Be found; send photo/ note. PO Box 5254, Manchester, NH 03108

STATUS, PRIDE, concern, culture, talent, intellect, sensuality, tall, attractive is what tall, creative, very pretty dark-haired SWF seeks in S/DWM, 31-43. Write about yourself. Box 3697, McCormack Station, Boston 02101

SWF, 22, looking to meet tall SWM 24+ non-smoker. Enjoy fitness, outdoors, being together. Must be spontaneous. box 402

SWF, 24, 5'2", eyes of blue, creative, artistically inclined, into local music, WFNX, having fun, meeting people and doing things I never thought I'd do. You must be open minded, into music, affectionate, thoughtful, can make me laugh, interesting and over 22. Please apply to Box 1499 with photo if possible.

SWF, 24, nonconformist, cuddly, tomboyish, (non-driver), seeking intelligent, (bearded?) bachelor. Cats, bicycling, old architecture. Write to: Box 28192, Providence, RI 02908

GWM, 23 6', 165lbs, redhead, professional, sincere, friendly. Seeks friendship, relationship. Enjoys dining out and quiet evenings. Write to: Box 5706, Marlboro, MA. 01752.

GWM, 24, 6'3, brown hair/blue eyes, straight act/appearing and clean cut. Seeking a GWM 18-30 for friendship and possible relationship. Write to: Box 2706, Taunton, MA 02780

GWM, 27 6'0 180 athletic, straight appearing looking for a fellow jock to share, biking, lifting, hiking and skiing. My first ad, maybe your first reply. Write to: Box 448, 104 Charles Street, Boston, Ma 02114

GWM, 33, attractive exurbanite. Lover of Mozart, gardening, running, hopes to meet a likeminded (bearded?) friend. Write to: P.O. 287, Truro, MA 02666.

GWM, 37, 5' 9, 140, br-bl, must. Attractive, lovely. Desperately seeking real man to come home to. Me: into cuddling, the beach, dancing, snow skiing. You: 30 to 40, masculine, good looking, muscular. Would like to share lifetime of love with the right man. Write to: PO Box 893, Provincetown 02657.

GWM, 45, 5'7", 137lbs, ordinary guy, straight acting and appearing, safe. Health conscious. Seeks younger (18+) for friendship. Write to: PO Box 138, Norton, MA 02766.

GWM, 46, 6', 200, warm, masculine, musical, seeks educated, articulate companion for conversation, other counterpoints. Write to: Box 173, Newton Highlands, MA 02161.

GWM, 70, alone in rural area, seeks a GM, 18-35 for companionship. Write to: Box 15, Middleboro, MA 02346.

GWM, handsome, caring, many interests, blonde, green eyes, seeks gay black male for a relationship. Write to: P.O. Box 1113, Boston, MA 02117

IN SEARCH OF...
Tall, intelligent, attractive, SWM, 26-40, funny and adventurous for lasting relationship. I'm a SWF 28, 5'7", 138 lbs. Write, with photo to: Photo 719, Washington St, No. 184, Newtonville MA 02160.

SWM, 32, 5'10, wants to meet an intelligent, free-spirited woman with not too many hangups for fun, weekend vacations, romance, long talks. No soap opera addicts. Box 614, Medway MA 02053.

Boris met Natasha through the Phoenix Personals. Really!

Boris met Natasha through the Phoenix Personals. Really!

Retired gentleman looking for female companionship, social relationship. Send photo if possible, no pros please. Write to: PO Box 121, Bedford Ma 01730

SBM, 30'S, No dependents employed, intelligent interesting, attractive, trim Seeks petite SF, any race. Box 2193 Jamaica Plain MA 02130

SF artist, 28, extraordinary, pretty, funny, brilliant seeks sweet, brainy, humorous, nonsmoking man for dating. Box 413, Cambridge 02140

Single Greek male, 24, well-educated, attractive, seeks a reasonably attractive older single woman for fun dates or maybe more. Send reply, picture to: PO Box 106, Medford MA 02153.

SJF 30's, attractive, well-educated, bright, traditional family values, would love to meet similar counterpart. Write to: P.O. Box 537, Randolph, MA 02368.

SM, 35, seeks SF with her feet on the ground and a sense of absurd, with a touch of silliness. Write to: Box 2153, Cambridge, MA 02238

SM, lonely, financially secure, Godly, compassionate, considerate, good sense of humor, love kids...Write to: Kunta Muwwakil, P.O. Box 747, Starke, Florida 32091.

SWF 20, student, plump, likes music, piano, Irish, literature, Russian, New Age, seeks: SWM, 21-26, sincere, honest, sensitive. Write PO Box 1791 Norton, Ma. 02766

SWF, 22, seeks college grad. I'm 5'6", 128, cute, many interests. Looking for taller, medium built attractive, fun-loving guy. Write to: P.O. Box 1084, Burlington, MA 01803

SWF, 25, blonde, blue-eyed, going places fast in my career and seeking a non-smoking, mature, successful, single gentleman, 28-42, who is established in his career. Objective: Sharing new and old experiences, fine dining, laughs and possible romance. Send letter and photo to Box 1592

SWF, 26, 5' 10, 130 lbs, bright, attractive, non-drinker, non-smoker, politically radical and unconventional hates bar scene, dating scene, and all bourgoise escapist amusements seeks intellectual gentleman, 30-35. Box 708, Scituate, MA. 02066

SWF, 31, 5'6", light brown hair, brown eyes, slim, bored and in search of a "real" man. You know, Harrison Ford, da, da, da, etc. The people responsible for sacking those who have been sacked, have been sacked. I enjoy sailing, skiing and subsonic donkey biting. Please enclose SASE and photo and remember, a fly in the palm can be crushed. Box 1671

SWF, 35, attractive, caring, curious into outdoors, earth science, adventures, thinking, reading, music, funny movies, fireplaces, affection seeks smart, happy, fun man. Box 79 Arlington 02175-0049

SWM, 23, 6'2", 175lbs, blue eyes, dark hair, professional, seeking a SWF to share interests, sports (tennis, skating, etc.) growing, socializing and enjoying life's good things. Write to: P.O. Box 1255, Waltham, MA 02254-1255

SWM, 25, 5'7, red hair, 140lbs seeks Irish F 20-27 for friendship, possible relationship. Please be sincere. Write PO Box 8141 Boston MA 02114

SWM 25, professional. Spontaneous, adventurous, affectionate, easy-going. Likes movies, books, outdoors, dining-out, skiing, sailing seeks intelligent, down-to-earth but fun-loving SWF 22-26 for friendship-relationship. Non-smokers only. Photo if possible. Write to PO Box 2403 Woburn, MA 01801

SWM, 28, 5'11", 160lbs, brown hair, blue eyes, moustache seeks attractive SWF, 20-40, for an intense relationship. Send phone number to: Box 521, Lowell, MA 01853

SWM, 30, 6'0, 175, attorney seeks attractive, trim, athletic, intelligent, female for commitment; dancing, music (rock-jazz), Foreign films. Write to: P.O. Box 3552, McCormack Station, Boston, MA 02101

SWM, 30 seeking attractive slim financially secure woman 25-40 for romance, relationship. Am honest, sincere, trusting. Write send photo, phone number. P.O. Box 4744, Portsmouth, NH 03801

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SWM, attractive, nice, 32, 6', in Florida, seeks a nice single girl for a long-term, monogamous relationship. If thinking of Florida, please write to Box 7606, Clearwater, FL 33518

TERRIBLE
Looking for terribly attractive, intelligent SWF to save attractive 26 year old SWM from working my life away. Interests range from theatre to scuba. Sense of humor required. Know any? Dave. Box 8916

This adventurous, athletic, attractive, honest, successful, financially set SWM 21 seeks an honest SF to share meaningful relationship. P.O. Box 5731, J.F.K. Station, Bostonb, MA, 02114.

UNBELIEVABLE
LADIES: Would you rather meet (a) a shy, sensitive, romantic, caring, happy, liberal from the hippie days, (b) a successful businessman/entrepreneur in his mid-30's, or (c) a super intelligent author and Cumputer Science researcher? Well, I'm all three! But YOU must be shy, liberal, intelligent or technically minded and about 30 or less. If you are, then write me-OK? Box 5323

Unusual SWM, MD, writer on the occult. Attractive trim, seeks young (18+) old-fashioned SWF, East European ancestry-very curvy. Let's get metaphysical. Box 5298.

Very attractive, educated woman, longing for child, seeks reasonable arrangement with high quality, responsible male, 40+. Cohabitation also possible. Box 8073

DWM, 40, attractive, SWM. sensual, sensitive, honest engineering managaer. Seeks female with simular qualities. Lets fall in love and romance in the Caribbean. Box 0126.

Very attractive SWF seeks attractive SWM(35+) with leftist politics, sense of humor, curious mind, and open heart. Box 342, Cambridge, MA, 02141.

Artistic and gentle, expressive, poetic woman 40. Warm, strong, life-affirming, attractive, seeks man who is very loving, kind, caring, loyal, intelligent, healthy, outgoing, active, easygoing, adventurous and available! Write to: P.O. Box 2238, Cambridge, MA 02238

DWM, honest, sensitive, handsome seeks attractive, adventurous, uninhibited S/DWF 28-40 for long term relationship. Massachusetts Boy now in Florida living on sailboat working and cruising the islands. Tired of wearing woolies? Trade for biking! PO Box 1793, Pompano Beach, FL 33061

BRUNCH???
Wanted: Slightly off beat, down to earth, intelligent people, (late 20's to late 30's) with varied interest. No polyesterites. Join our brunch club. send letter: Brunch Club, PoBOx 735, Brookline Village 02147. 'Networking for those who hate the word Networking'

SWF, 28, athletic, petite, fun loving, attractive, professional looking for attractive, professional WM. Photo. PO Box 682, Sudbury MA 01776.

SM, 51, gentleman, tall, handsome, finacially secure, with dry humor seeks spontaneous, warm lady to share nature, arts, sports, travel and gourmet dining. Write to: P.O. Box 2572, Woburn, MA 01888

SWF, 36, seeks intelligent, considerate man for friendship and possible serious relationship. Enjoy hiking, cross-country skiing, movies, quiet evenings. I'm 5'2, attractive, sensitive. Box 1169, Littleton MA 01460-0769

Are there any younger, goodlooking woman out there who'd rather just be pals with me? -- 37 handsome, successful and a great friend. Box 63, Boston, Ma 02116 Photo are terrific too.

SWM, law student, well-built, brown hair, blue eyes. Seeks to worship slim, attractive SWF. Photo appreciated. Write to: Box 1026, Allston, MA.

SUGAR-SPICE
BLACK AMERICAN PRINCESS 20-40 WANTED. Healthy, proportioned, passionate, no drugs. Sharing Caucasion mid 50s enterpreneur desires quality EBONY-IVORY relationship. 7 Tiffany Road., Suite 4, Salem NH 03079.

IT'S A LONG WAY TO THE TOP IF YOU WANNA ROCK & ROLL
but the BOSTON PHOENIX CLASSIFIED section can help get their faster. If you need musicians, equipment, rehearsal space, or management you can find it in the Music and The Arts section of classifieds.

SWM, 36, seeks a SWF to join me on weekend camping trips throughout scenic, restful, New England. Write to: P.O. Box 2846, Boston, MA 02101

Boris met Natasha through the Phoenix Personals. Really!

SWM, 25, 5'7", bright, attractive, caring, creative seeks a SF counter-part for friendship, adventure, awesome music, film and the outdoors. Write to: P.O. Box 1392, Kendall Sq, Cambridge, MA 02142

DJF, 39, caring, sweet, refined, Jewish (non religious) pretty, petite, professional seeking non-smoking single man who enjoys travel, culture, dining out, interdependency and quiet times. Write to: P.O. Box 1254, Brookline, MA 02146

DWF, 43, fun-loving, attractive, quasi-radical academic seeking gentle, caring, intelligent man interested in issues of peace/justice, and backgammon. Write to: P.O. Box 421, Newport RI.

DWF, 45, 5'4, 136lbs, seeks financially secure lover liking fairs, pets, children, family, dining, conversation, romance. Box 78, Swansea 02777.

DWF, 59, smoker, attractive, loves dancing, travel, etc. Seeks similar gentleman for friendship/relationship. Write with photo to: Box 645, Methuen, Ma 01844

DWM, 34, professional, seeking an honest, sincere, DWF (children OK) for a possible long term relationship. Write to: P.O. Box 648, Suffield, CT 06078.

GWM, 37, average build, athletic, straight acting, non-promiscuous, understanding.Seeking similar male, 18-24, boyish, slight-average build, intelligent, sensitive, for friendship/ good times. PO Box 430, Jamaica Plain, Ma. 02130

GBM, 52, 6'1", 175lbs, seeks a younger male (18+), any race, for a romantic, monogamous relationship only. Prefer nonsmoker. Just be sincere. Write to: Box 2, Clinton, Ma 01510

SWM, 34, attractive, outgoing, funloving AND spiritual. I am a musician. Like walks, concerts, dining out, movies, museums, country, travel, Club Med & Getaway in Berkshires. Seek good looking, humorous, attractive, sexy won't hurt. Respond J.C.S. 115 Mill St., Belmont MA 02178

SM, 28, attractive, open-minded, health conscious, enjoys films, music, nature, quiet eves, seeks sincere communicable caring companion under 35. Please be yourself. P.O. BOX 194 Allston MA, 02134.

SM, 28, attractive, straight acting and appearing, professional, varied interests seeks affectionate, caring, personable, healthy, GM 18-30, for warmth, friendship and possible relationship. Send letter and phone number to: P.O. BOX 549, Brookline, MA 02146.

MAN OF RUBBER LIVES-DUMBY, handsome SWM, 32, recent college graduate, green complexion and pointy head seeks POKEY, attractive SWF, 20-22 with orange complexion(mane color optional) for a long and lasting relationship in T.V. land. Wilma Flintstone types need not respond. Photos appreciated. Box 1579.

SWM, 24, 6', 165. I'm honest, sincere, caring, intelligent, good looking. Seeks same under 30 for possible lasting relationship. Let's talk. John, PO Box 88, Groveland MA 01834.

GWM 24, body builder, smooth muscular seeking another bodybuilder for friendship/workout partner. Box 3313, McCormack Station, Boston, MA 02101.

Male transfer student from New Jersey seeks exciting female to show him all the rock and roll this town has to offer. 21 Forayth St Box 387 Boston 02115

SWM, 31, 5'11", blue eyes, brown hair, beard, good sense of humor (Letermanesque), romantic, attractive, Physicist. Enjoy music, the outdoors, the arts, good food and drink, road trips. Seeks bright, attractive, (pre) professional SWF, 26-36 with compatible sense of humor and similar interests for friendship, backrubs and more. Will trade photos. Write to: Box 179, MIT, Cambridge, MA 02139.

SWM, 32, well-built, trim, goodlooking former New Englander, self-employed in commercial Timber and Fishing seeks female companion of healthy mind and body to experience working and living in Southern Alaska on a comfortable roomy, 58 foot boat with all creature comforts. Mobile lifestyle varies from beautiful, remote locations to cultural urban harbors. Write Post Office Box 1430, Petersburg Alaska 99833

SWM, 32, 5'10", wants to meet an intelligent, free-spirited single woman with not too many hangups for fun, weekend vacations, romance, long talks. No soap opera addicts. Write to: Box 614, Medway, MA 02053.

SWM, 33, 5' 9", 160, academic, attractive etc... Seeking a professional, intelligent, attractive, SWF who practices zen. Write to: Box 684 Boston, Ma. 02123.

SWM 35 5'8" 170lbs. blue collar worker, smoker, light drinker, good sense of humor, likes movies, sports, quiet evenings, holding hands, cuddling. I'm looking for a woman who is at least willing to try a serious relationship again, someone who won't play games and wants to spend a lot of time together. So if you are a SWF 24-34 and want that one right person in your life as I do why not write to me? Box 1702 Jamaica Plain, MA 02130.

SWM, 35, 6'0", 160 lbs, kind, honest, generous, communicative, affectionate, old fashioned and progressive, seeks same in SWF, 18-35, slim, petite? for tenderness, sharing, support, friendship. Photo appreciated. Write to: Box 1720, Starksboro, VT 05487.

SWM, 35, handsome, athletic, looking for physically fit woman 18-35 to enjoy usual things.Write to: P.O. Box 2154, Peabody, MA 01960-7154.

SWM, 36, musician, businessman, habitual poet, undiscovered eyes and thunder-forging will seeks proud enigmatic woman to perchance tame and interminable cuddle. Write to: Box 410, Belmont, MA 02178

SWM, 43, 5'10", good looking, honest, nice guy. Enjoys the outdoors, movies, animals, dining out, and the simple things in life. Seeks a SWF, 35-45. Phone, photo if possible.Write to: Box 3041, Brockton, MA 02403.

PERSONALS RESPONSES ADDRESSED TO PHOENIX BOX NUMBERS ARE HELD FOR THREE WEEKS AFTER THE FINAL SCHEDULED APPEARANCE OF THE AD...

SWM, warm, easygoing, Christian, seeks funny, down to earth Female who takes neither herself nor the world too seriously. Should be mature and spiritual, capable of introspection yet able to laugh at life when necessary. I'm 27, 5'10, 170, with quick wit, ready smile and soulful blue eyes, balding but otherwise OK looking. PO Box 5084, Billerica 01821.

SWM, relatively new to Boston, wishes to meet a single, Oriental woman for companionship and friendship. I am happy with myself, financially secure. I enjoy working out, opera, reading, cultural events, dining out and movies and disco. Box 1574.

SWM, retired, cultured, 5'11", 175, good looking, looking for a monogamous relationship with non-smoker who enjoys travel, walks, bridge, scrabble. Send photo, phone to: P.O. Box 577, Danville, VA 24543

Single white male, 37, 150 lbs, financially stable is looking for white female 19 to 30, who wants a lasting relationship. Please reply to: Boxholder, P.O. Box 27334, Orlando, FL. 32867.

Tall, handsome, finacially secure gentleman 51 with dry humor seeks spontaneous, warm lady to share nature, arts, sports, travel and gourmet dining. Write to: P.O. Box 2572, Woburn, MA 01888

Author and struggline entrepreneur, 6'2, 220, 42, seeks tall, unconventional non-smoking, dependentless SWF for meaningless relationship. Write to: Box 70, Cambridge, MA 02139

Very nice warm attractive DWF late 40s shapely blue-grey eyed brunette looking for perm mate. Love nature outdoors, (hike, x-country ski) intimate friends and family. Interested in personal and spiritual growth, literature, music, art, other people, places. Seek man who's out-going, spontaneous, self-sufficient, loving, generous, secure, sense-of-humor, non-smoker, values his work. PO Box 2238, Cambridge 02238

Very pretty, classy trim financially secure and outgoing single black lady 28 5'3" 110 seeks handsome stable white male 27-34 5'10" plus for committment. You won't be dissapointed Write to PO Box 161 Waltham MA 02254-0161

Very Successful Newton bussiness man seeks long legged beautiful ladie for mutually rewarding relationship. PoBox 772, Needham Heights, Ma 02194.

Very Succsesful Newton business man. seeking beautiful ladie in great shape between 18-35, for mutually rewarding relationship. PoBox 772, Needham Hights, Ma 02194.

WANTED, 8 men who dance for festive 50's frolic. Sat eve 12/12. Proffesional woman who dare to be decadent seek counterparts, ages 35-45. In 25 wrds or less convince us to invite you. Box 5310

Well educated, attractive, middle-aged man wishes to meet an attractive, sensitive and sensuous woman (age not important) for a long term relationship. Humor is important. Photo would be nice. Write box 94 Newton Center, 02159.

WF classical musician seeks gentleman 45+ well educated, music enthusiast to explore Boston's cultural treasures, pleasures. BOX 8971.

Wise, witty, professor, SWM 33, seeks inquisitive partner for joint pursuit of truth. PO Box 2182 Cambridge MA 02238

WM 40 seeks unusual WF interested in classic cars, horse racing computer astronomy Sci-fi movies, togetherness. PO Box 375 Stoneham MA 02180

WM, 43, 5'7", 135 lbs., recently separated, romantic, and fairly good-looking. Seeking attractive SWF 40's to enjoy a very private relationship. If you're lonely, loving, and have no hang-ups, I could be the one for you. Only serious apply! Box 5290.

WM 49 6' heavy 285lbs healthy seeks healthy masculine smaller man for friendship-no drugs. PO box 1061 Boston 02118.

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SJF,25, looking for the out of Boston romance. Listen guys, I am an attractive woman, 5', 5, slim and athletic and am wondering if there are any goodlooking ambitious SJ men who are interested in meeting a nice girl. I like the good life and can be glamorous,(not jappy) and also down to earth(jeans, jeans, and jeans). Send photo and note to Box 1045

An attractive easy going gentle male, 49. Looking for an easy going warm friendship. P.O. Box 871, Middleton, MA 01949.

Young, cute, short, affectionate SWM seeks playful SWF 18+ for dancing, movies, serious love-kisses. Box 8032.

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Arts and Music lover SWM seeks SF for arts exploration friendship or more. Nickelodeon, ICA, galleries, mobius, Woody, Byrne, Wilson. Other interests-personal growth, computers, walking. formerly BOX 8930 Now BOX 8037

ASIAN WANTED
SWM 20 seeks Japanese girl 18-20 for friendship and possible long term relationship. Also I would love to speak and Japanese. My address 181 Hesperus Ave Gloucester MA 01930 Look forward to hearing from you.

A SPECIAL
SWM, young-looking 34, well-built, attractive, intelligent, educated, affectionate, romantic, considerate, mild-tempered, good sense of humor, philoceophical and resourceful. Looking for a younger attractive sincere female. Pictures please. Box 5301.

Attractive DF 40 into outdoor activies, conversation, arts, intellect, affection, multi-cultural experiences seeks similar Man. BOX 8051.

Attractive, fun loving Prof. SWM turning 30 seeks warm, sensitive female for friendship and fun. Box 5284.

Attractive, professional, sincere, sensual SWM 35 seeks attractive, intelligent, sexy, playful SWF for fun times. BOX 8026.

Aware and unusual SWM, 27, seeks offbeat and intelligent woman for laughter, reflection, and loving. BOX 8071

BEST OF BOSTON
Professional SWF sensuously stunning; radiant, intelligent, witty, stylish, centered, non-smoker. Desires professional WM 30-55 unattached, sense of humor, bright, affectionate, active, enjoys work and play. BOX 8013.

Billionaire SJM, 28, with 80 room mansion, 100' yacht, huge brain seeks brilliant, volumptuous SJF. Box 5321

Bored, successful SWF 28 considered very attractive, intelligent, athletic and honest seeks SM 27-42 for mutually stimulating occasions. Narcissists and mysogynists need not apply. Box 2802 Hyannis MA 02601

A SPECIAL
SWM, young-looking 34, well-built, attractive, intelligent, educated, affectionate, romantic, considerate, mild-tempered, good sense of humor, philosophical and resourceful. Looking for a younger attractive sincere female. Pictures please. Box 5301.

GWM 42, 220lbs beard brown hair blue eyes would like to meet other guys to share the holidays with, possible relationship. PO Box 445 Andover MA 01810

If you are a sensuous woman who desires an attractive man that spoils you in every wasy you should write to me. I am 47, tall, proffesional, and financially independant. Write P.O. Box 9332, Providence R.I., 02940

JAMAICAN, very attractive gentleman, 32, 5' 8", 155 lbs, employed, intelligent, humorous seeks lonely, attractive, slim shapely lady - any race, employed, good personality for commitment. Lots of laughs, love, excitement and adventure await you definately. Box 8089

ATHLETIC MALE
Athletic, intelligent, handsome, great physique SWM 36 MBA seeking physically fit, beautiful, sexy lady 22-35 who is sound of body, mind and spirit and who enjoys exercising, sports, dining, dancing, movies and sharing. Box 5331

SJF, 33, Md, sweet and sensitive, down to earth seeking truly nice guy-intelligent and easygoing-photo and address makes it easier-promise to return same. BOX 5332.

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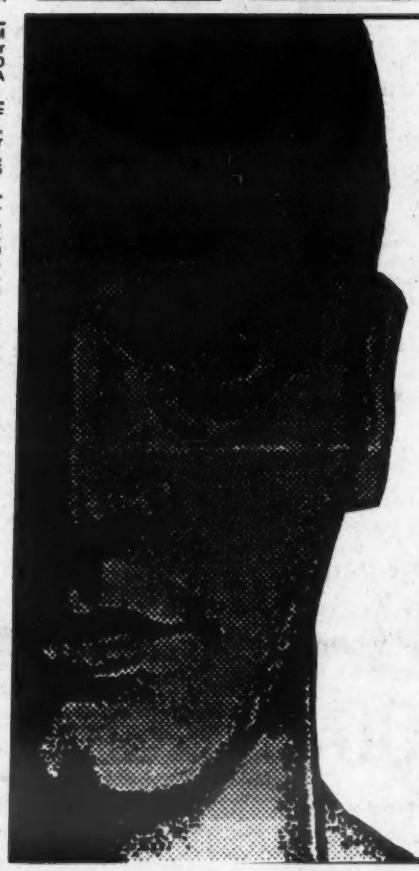

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Committment, playfulness, a sharp intelligence, a compassionate heart, energy and affection: these I offer and these I seek in the man I'm eager to meet. I'm F, 37, nurse, singer, photographer, vegetarian, nature-lover, politically leftish. Box 8094.

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Good-Looking, Vulnerable, SWM, 25 seeks special woman to savor Art, Architecture and the Flinstones. Box 8091.

Gifted, sensitive, bright, very attractive DWF, 5'4", slender, curvacious, brunette, very young 42, seeks good-looking, non-smoking, charmer with personality, warmth, sensitivity and humor, 32-45, 5'10"+, for affection, fun, romance, possible relationship, photo appreciated, P.O. Box 763, Cambridge, MA 02140

GIRL MEETS GIRL
GWF, 27 very attractive very fit into dining out movies staying home working out fun times seeks another attractive straight or gay female (preferably feminine) for possible long and happy relationship. Box 8093.

GWM 28 6'1" 185 exceptional looks athletic muscular build, secure open minded seeks simlar under 30 send letter photo Reply promised good catch. Box 5334.

GWM 31 seeks monogamous relationship with sincere professional man. Descriptive letter and photo gets first consideration. PO 486 Acton.

GWM, 33, 5'10" 160lbs blonde hair blue eyes seeks another man for solid friendship and relationship P.O. BOX 711 Clinton,Ma 01510

GWM 37 5'10" 175 professional athletic straight act/appearing handsome clean cut and healthy. Easy going. Seeking similar GWM 18-40 for relationship First ad West of Boston Box 6333.

MUSCLE BOUND
Grand-daddy said"It's as easy to fall in love with a strong woman as a weak one." Well for me it's easier. This DWM 40's, Handsome, athlete or aerobics leader who is intelligent, sensual, positive and available for an exciting relationship with a special man. I would enjoy devoting myself to pleasinng a physically and emotionally strong woman. Please write soon. You will not be disappointed. Send note, phone,(photo helpful). Box 8092

SJF, 39, 5'4", slim, cultivated, attractive brunette, enjoys tennis, travel; seeks affectionate, trim, well-groomed proffesional. Box 8095

SWF, Mia Farrow look- alike seeks leading man 32-45 for fun, conversation, drama, magic! Photo, phone. Box 8090

Tall, musical, handsome, intellectual, sensual, healthy male, 36 seeks woman to 35 for fun companion possible relationship BOX 2552 Cambridge,Ma 02238

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with varied unusual interests to share 214-233-4512, 214-233-4519.

TALKING PERSONALS
CALL Dial-A-Date FREE.
LISTEN TO MEN:
449-0011
LISTEN TO WOMEN:
449-0036
FOR INFO 449-2261.

YOUNG WOMAN
with varied unusual interests of fantasy to share 214-233-4512, 214-233-4519.

AS OF 11/18/87 THE FOLLOWING PERSONAL MAILBOXES HAVE MAIL: 0128 0160 0183 0186 0190 0191 0194 5207 5212 5218 5219 5221 5223 5224 5230 5231 5232 5233 5234 5237 5240 5241 5242 5243 5244 5248 5251 5254 5256 5259 5260 5261 5264 5266 5271 5274 5275 52805281 5282 5285 5287 5288 5291 5295 5296 8708 8860 8879 8894 8897 8899 8902 8905 8909 8911 8912 8915 8916 8918 8919 8921 8923 8925 8927 8928 8930 8931 8935 8937 8940 8943 8944 8945 8947 8949 8950 8951 8954 8958 8959 8961

MIND IMAGES

Live Phone Fantasy

A class above the rest

1-800-843-3051

24 Hours

Personal items also available

VISA MasterCard AMERICAN EXPRESS Card

Free Call Back

EMPLOYMENT OPPORTUNITIES

All kinds of Jobs; Sec, WP, Rec, Data Entry, Accts, Bkkprs, Customer Service Reps. Olsten offers top pay, great co's, weekly pay and many benefits. Call Olsten today. Cambridge, 492-6612 or Boston, 426-3910

ALTERN CAREER
Progressive politician org seeks mgr to handle all aspects of growing business. Call 236-4441

Boston area construction company looking for help. Will train right individual. Call Mike, 282-7078.

CAMBRIDGE COPY CENTER
looking for people w/knowledge of copy center operations. Call 876-0432. Ask for Paul.

CITIZENS FOR PARTICIPATION IN POLITICAL ACTION seeks part-time telephone fund-raisers to STOP REAGAN IN CENTRAL AMERICA. 6:30-9:30 pm $8/hour. Call John 426-3040

CLASS 2 DRIVER
Boston area Soho distributor hiring delivery drivers for Boston and Eastern MA area. Good starting salary and benefits. Call for appt. 935-9070. Soho Beverages of Boston 2-H Gill St. Woburn 01801.

CLERICAL ASST
Needed part or fulltime. Perfect for students. Duties include; filing, xeroxing, answering phones and light typing. Flex. hrs, $6.25/hr. Contact Joan Tucker at 267-2500.

RECEPTIONIST
NEWTON
SATURDAYS
Busy Newton temporary nursing placement office is looking for someone to join our Saturday team. Excellent salary, great working environment.
To arrange for an interview please call Mike at
965-7700

TELEPHONE COLLECTOR
Smart, aggressive, and results-oriented professional to collect tough accounts for our credit dept. Minimum 2 years commercial collection experience preferred, newspaper or media experience a plus. In addition to an excellent base salary and comprehensive benefits package you will have the opportunity to earn performance bonuses. Send resume in confidence to the Personnel Dept.
The Boston Phoenix
100 Mass. Ave. Boston, MA 02115

EXECUTIVE OFFICE OF COMMUNITIES & DEVELOPMENT

The Executive Office of Communities and Development is the state agency which oversees state assisted housing and community development activity. Its goals are to provide decent and affordable housing; to assist in the revitalization of neighborhoods; and to promote economic development.

SECRETARIES

We have a number of positions available; are conveniently located at Government Center; and are easily accessible by public transportation. The specific duties of each position vary depending on the office but generally include typing, file maintenance, word processing, data entry and retrieval, and reception/telephone screening. Benefits include contributory pension, health and life insurance, 13 paid holidays, paid vacations, tuition remission and leave time. Salary is competitive.

Call Leonice Bernard for interview at 727-4086 or 727-7149.

Executive Office of Communities and Development
Personnel Office
100 Cambridge Street, Room 1303
Boston, MA 02202

Equal Opportunity/
Affirmative Action Employer

SWITCHBOARD OPERATOR
Presently, we're seeking an energetic individual to handle our sometimes busy switchboard. Prior experience is helpful but we will train the appropriate candidate.

FILE PROCESSORS
Full-Time/Part-Time
Full- and part-time positions are available. Interesting and varied responsibilities with opportunity for advancement.

TYPISTS/OFFICE ASSISTANT
Interesting and varied responsibilities including telephone answering and other office duties with an opportunity for advancement.
We offer excellent working conditions and liberal company benefits.

Please call **734-7010** for an appointment.

1244 Boylston Street,
Chestnut Hill, MA 02167
An Equal Opportunity Employer

LIBERTY MUTUAL

A Sea Full Of "Legal" Opportunities

Legal Seafoods is looking for a whole "school" of new employees. We have immediate openings in the following stores for the following positions:

WAIT STAFF
Kendall 'Square, Burlington, Park Plaza
HOST/HOSTESS
Kendall Square, Chestnut Hill, Park Plaza
TAKE OUT COUNTER
Kendall Square, Chestnut Hill
BARTENDERS
Park Plaza
CASHIERS
Chestnut Hill

Burlington and Chestnut Hill positions are full or part time, flexible hours are available. Park Plaza and Kendall Square positions are full time.

To apply for TAKE OUT COUNTER positions, apply to Restaurant Manager. All other positions, apply in person Mon. - Fri., 2:30 PM to 4:00 PM at 33 Everett Street, Allston, MA.

Come in and catch an exciting new career today!

LEGAL SEA FOODS

PAID VOLUNTEERS
Seeking healthy volunteers ages 20-45 to participate in lung study. Call 732-6075 for further information

BUDGET RENT A CAR
Join a growing company with 11 offices in the Metro Boston area with more planned. We are seeking customer service representatives, full-time for all locations. We will train you on computers, telephones and much more! A positive attitude is imperative as we are a consumer oriented business. We offer flexible hours. Salary depends on desire to learn and take charge. For information, call:
787-9696

ANIMAL SHELTER ASSISTANT
Pet lover to feed, clean and care for lost dogs and cats at Animal Rescue League of Boston. On the job training, high school diploma and Mass. driver's license required. Rate is $5.75/hr.

NIGHT SHELTER AGENT
Boston animal shelter person to care for animals and pick up and rescue pets and wildlife. On the job training, high school diploma and drivers license required. Sat.-Wed. nights 4 p.m.-12 a.m. Rate is $5.90/hr.

ANIMAL SHELTER CLERKS
Two positions available to do some light typing, record keeping and reception work. High school diploma required. Rate is $5.75/hr. All positions available are full-time. Full employee benefit package paid for by employer.

ANIMAL RESCUE LEAGUE OF BOSTON
10 Chandler St. Boston, MA 02116 426-9170

A part-time position that will allow you to put your education to good use

Decision Research Corporation, New England's largest market research firm, has job openings for individuals looking for a chance to gain valuable experience as well as earn money. As a telephone interviewer, you'll have the opportunity to sharpen and broaden your interpersonal skills besides borrowing on what you've learned in the classroom. Various work shifts are available. Our telephone interviewing center is located near the MBTA Green Line and our Focus Group recruiting facility is in Lexington near the junction of Rtes. 2 & 128.

To apply for a position, call 782-2483.

Decision Research Corporation
1505 Commonwealth Avenue
Brighton, MA 02135

Decision Research Corporation
A Division of Temple, Barker & Sloane, Inc.
An Equal Opportunity/Affirmative Action Employer

RETAIL FINANCIAL ACCOUNTING CAREER OPPORTUNITIES

Boston's exciting new retailer,the 660 Corporation operating the BU Bookstore Mall and other collegiate specialty store in the Boston area has several exciting career accounting opportunities.

- **Assistant Accounts Payable Supervisor**
  Hands on supervisory position, exposure to all facets of a multistore automated payables environment. Previous retail experience a plus — great opportunity for career advancement.

  Inventory Accountant — detailed retail inventory accounting and analysis. BS in Accounting required. Great career opportunity to work closely with our senior financial management team in multistore retail accounting analysis.
- **Credit Services** — Customer services (telephone/correspondence) credit authorization and collections. Automated credit environment. Will train, experience a plus.
- **Accounts Payable and Audit Clerks** — several exciting positions available for growth and detail oriented individuals to work in our rapidly expanding financial support areas.

660 Corporation offers excellent salary and benefits including insurance, tuition reimbursement, 401K plan and generous employee discounts.

For immediate consideration call **236-7402** to be interviewed or send resume to: **Kris Brown, 660 Corporation, 660 Beacon St., Boston, MA 02215**
E/O/E

660 Corporation

PAID STUDY

Healthy men and women 20-45 years and 60 years old and older are needed to participate in a study. We are investigating how a commonly prescribed medication affects metabolic and functional performance. Reimbursement provided. Call Lisa, weekdays.

956-5750

Clinical Pharmacology Unit, New England Medical Center

ARE YOU SENSITIVE TO NUTRASWEET?

Healthy volunteers needed for study of nutrasweet sensitive subjects over 18 years old. Financial compensation provided. Call Kathy or Jill at 956-6998 Monday, Wednesday, Friday 10-2

New England Medical Ctr. Division Clinical Pharmacology

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place

32 RUTLAND STREET
BOSTON MASSACHUSETTS 02118

Hotline 267-9150

Drop-in Center for the homeless

TRAINING STARTING

PLACE is seeking volunteers. We provide training, supervision and a supportive community.

Call PLACE 262-3740

FILE CLERK

Will train person with 40 wpm accurate typing and professional phone manner. Position offers variety including: verifying and processing information and updating computer files. Figure and organizational abilities also required. Data entry experience a plus.

CUSTOMER SERVICE

Challenging position in our busy Bill Processing Center. Ability to deal with people, figures, and professional phone manner required. Prior customer service background a plus.

Benefits, pleasant environment, and convenient to T.

Call Fabian DePeiza
482-6212 x313
AA/EOE

SURVEYORS

DO YOU ENJOY MAKING MONEY WHILE HELPING OTHERS?

Work for a well-established institute. No previous experience needed, only a desire to succeed and make money. Full training for honest, hardworking people. Make your career helping others.

Call 338-1033

Boston Ballet

DO YOU LIKE ASKING FOR MONEY?

Join our fundraising effort to build a new school. Great pay, management potential.

Call **542-6306** or **542-1323, x 271.**
5:30-9:30 p.m.

PASSIM

Retail Help wanted for Christmas Season
Part or Full time
Flexible Hours
Experience Helpful

47 Palmer St.
Cambridge, MA

ESTABLISHED COLLECTION AGENCY

is seeking **COLLECTORS**

- Top pay!
- Experience necessary
- Excellent benefits and bonuses
- On the Green Line

Call Frank Ross at:
232-7820

PRO PHOTO LAB

Seeks experienced black and white film reporduction technician and press technician.

Film reproduction position includes:
Black and white internegatives. Highlight and contrast masks. Background should include black and white film process or print experience.

Film process position includes:
E-6, C-41, B&W film processing and packaging. Background should preferably be on rack and tank machine. Full time day shift positions.

For above positions call Ed Green

COLOR PRINTERS
Color printers for small sized mural sized custom photographic work. Full time day shift positions. To set up an interview call Karl Mueller.

BORIS PHOTOGRAPHICS
439-3200

Strawberries

RECORDS • TAPES • VIDEO

STRAWBERRIES SHAKES CAREERS.

MANAGERS AND MANAGER TRAINEES

Your career can go far with our exciting music stores with over 60 locations. If you have the motivation to handle responsibility and a real love for music, look into a manager or manager trainee position with us. A retail background is helpful, but we will train. Flexible hours.

Send resume to David Roemer, Strawberries, Cambridge One Stop, 40 California Ave., Framingham, MA 01701.

WAREHOUSE WORKERS/TRUCK DRIVERS

We provide our warehouse workers and truck drivers with good starting salaries plus an extensive benefits package including discounts, paid vacations and the opportunity for health insurance. Full and part time positions available.

Apply in person, call or send resume to: Strawberries, Cambridge One Stop, 40 California Ave., Framingham, MA 01720, Wayne Humphrey, 879-7160.

INVENTORY CREW

We currently have full time positions available for detail oriented individuals. Good starting salary with an extensive benefits package including employee discounts.

Strawberries offers competitive salaries, a health plan, employee discounts and paid vacations.

Call or send resume to Strawberries, Cambridge One Stop, 40 California Ave., Framingham, MA 01701, David Roemer, 879-7160.

An equal opportunity employer

FREELANCE WRITERS

Textbook publisher looking for writers to work on both short- and long-term assignments in business, psychology, sociology and communications. Please send writing samples and resume to:

Nancy Forsyth,
Allyn and Bacon
160 Gould Street,
Needham Heights,
MA 02194-2310

J. P. LICKS

I Need an experienced hands-on manager to run my ice cream shop while I open our second shop this winter.

- Competitive salary
- REAL growth potential

Please call 524-0594

STUDENTS
RETIREES AND OTHERS

N. E. Subaru Distributor is seeking responsible shuttle drivers at Boston Port. Hours flexible, including weekends. Must be dependable. Entry level - $5.75 per hr.

Please call:
(617) 268-0948

Equal Opportunity Employer

ADMINISTRATIVE SECRETARY

Excellent opportunity for secretary with 60 wpm typing, shorthand and word processing experience. Good communication skills, organizational skills, and ability to work independenly required. Salary from $392.

SECRETARY

Learn legal procedures. Will train secretary with dictaphone and 60 wpm typing. Word processing exposure a plus. Salary from $321.

Benefits, 35 hour work week, convenient to T.

Call Fabian DePeiza
482-6212 x313
(not an agency)
AA/EOE

R&D MACHINISTS

Immediate openings in a fast-paced and growing R&D company. Machinists should be familiar with set-ups on lathes and mills. Position requires working directly with engineers and offers good opportunity for advancement. **Call Ken at 661-5655.**

EML RESEARCH, INC.
A KAMAN SUBSIDIARY
ATT: PERSONNEL
625 PUTNAM AVENUE
CAMBRIDGE, MA 02139

We are An Equal Opportunity Employer

KAMAN

FOR FUN WORK!!
PLANTS

Plant lovers learn to care for plants in commercial buildings while you get paid! Interior landscaping company seeks outgoing, independent individual to join our team. Full or part time Monday-Friday. Call Johanne at 533-4391.

BOUGH HAUS INC.

HEALTHY RESEARCH SUBJECTS 21-35 WANTED

Weekdays only for alcohol and drug related study. May involve blood sampling. Payment variable, may earn up to $500. Leave message at

855-2179

STORE MANAGER

The campus shop at Berklee College of Music has an exciting opportunity available for a store manager. The 660 Corporation seeks a talented and highly motivated music oriented professional to manager our music bookstore at Berklee College. Areas of responsibility include purchasing, inventory control, store merchandising, staff training and scheduling. Music background and retail experience preferred. Good oral and written communication skills a must. The 660 Corporation offers an excellent salary and benefits package including health, life, and disability insurance, tuition reimbursement, 401K, generous store discounts, and vacation and sick pay. Please send resumes to Kris Brown, Human Resources Dept., 660 Beacon St., Boston, MA 02215 or call 236-7402 for immediate consideration or further information.

660 Corporation

is an equal opportunity employer.

ATTENTION!

The classified office will be closed Thursday and Friday the 26th and 27th of November. The deadline for ad placement is Wednesday at 2:00 p.m.

Have a Happy Thanksgiving!

EMPLOYMENT OPPORTUNITIES

THE BEST JOB —

you've ever had is waiting for you . . .

. . . if you are a hard-working, enthusiastic, articulate individual who enjoys people and loves the telephone.

NO STRESS
NO SELLING
NO ORDER TAKING
JUST TALK

Immediate openings on all shifts both full and part-time.
Call for interview
576-8167

SALESPEOPLE — WE'LL GIVE YOU A 3 DAY/2 NIGHT ORLANDO, FLA., VACATION JUST FOR INTERVIEWING.

Come in and talk to us about an exciting position in Vacation Sales, and you can sample what you'd be selling (we'll provide getaway accommodations for 2) just for giving us your valuable time.
If the match is right you'll enjoy the challenge and lots of benefits — including another free Florida vacation (airfare and 8 days/7 nights accommodations for 2, full time only, after just six months with our company.

YOU ARE:
— Seeking enjoyable full-time/part time employment.
— Looking to make $1,000 a week, or more.
— Professional, outgoing and neatly dressed.

WE ARE:
— The Boston area professional Sales Office for two of New England's most exciting resorts.
— Located in brand new Framingham, MA offices.
— An equal opportunity employer.

Call Mr. Bell or Mr. Taylor today at 617/626-2425.

$100 Free

Work For Us and Its Yours!

Receive a $50 bond just for working with us. Work 90 days and receive another one! That's $100 bonus!

CAFE OPENING IN ANDOVER offers opportunities for:

- **First Cooks**
- **Grill**
- **Kitchen Prep**
- **Utility**
- **Cashiers**

Plus:
- No weekends
- Day or night shifts
- Health/life/dental
- Paid holidays
- Paid sick days
- 5 day work week

For more information, please call Beth at 938-1174.

IPC
Seiler's/In Plant Catering
EOE

KEY OPERATORS

We are expanding again! Due to massive growth, openings are available for experienced copy machine operators. Should have knowledge of Xerox and Kodak machines.

Great benefits, competitive salary and tremendous advancement opportunities. If you are a self-starter ready to work for a winner, your future is now. Call Susan at 350-5000.

PANDICK TECHNOLOGIES, INC.
An affirmative action equal opportunity employer

LECTRA CITY

New England's laregest chain of audio/video/appliance stores, is expanding in the Boston/Cambridge marketplace. We're looking for energetic, motivated individuals.

Positions available include:
Retail Sales — 20-50K
Management Trainees — 20K and up
Retail Cashiers — $5/hr. and up
Stock Handlers — $5/hr. and up

We offer our people excellent earning potential, profit sharing, paid holidays and vacations, med. & dent. ins. Full & part time positions and employee discount.

Be part of a winning team. For an interview call Tim anek 617-491-6362 10 a.m. - 9 p.m. Mon. thru Sat., 12 p.m. - 6 p.m. on Sun. or apply in person at Lectra City.

Lectra City
STEREO • TELEVISION • VIDEO NNLC Corp

96 FIRST ST. CAMBRIDGE, MASS.
EOE

AIRPORT SECURITY

PDS INSPECTOR
$5.00/HR.

Full Time and Weekends

Immediate opening available full time or part-time on all shifts. All applicants must be at least 18 yrs. of age. Retirees welcome. Excellent character references with no criminal record a must. We provide training. For interview please call:

569-9599

OGDEN SECURITY, INC.
An equal opportunity employer m/f

Human Service & Criminal Justice Professionals

The KEY Program, Inc., of Massachusetts has a challenging position available working with adolescents for a:

Program Supervisor
(Roslindale)

This non-live-in position requires a strong administrator to oversee its intake program. Bachelor's degree in related human service field required. Master's degree and 1-2 years' experience preferred. Excellent training and benefits. Clinical consultation provided. Salary: $19,000-$21,000. Submit resumes to **The KEY Program, Inc., 155 Franklin Street, Lawrence, MA 01840, Attn: June Butts.**

The KEY Program, Inc.
Alternatives For Youth
A private human service agency.
An Affirmative Action/Equal Opportunity Employer M/F/H/V.

---

*WOBURN AREA**

1ST SHIFT PRODUCTION POSITIONS
(Mother's Hours Available)

EXPEDITOR
(Full Time 1st Shift)

TESTING LAB OF NO. AMERICA
22 6th Road
Woburn, MA 01801

(617) 938-7033
Call and ask for Peter Calabria

$100 BONUS

WE OFFER UNIQUE TEMPORARY ASSIGNMENTS IN THE FOLLOWING AREAS:

AFTER COMPLETING 120 HOURS OF WORK DETAILS BELOW*

- ARCHITECTURE
- ENGINEERING
- ACADEMICS
- MARKETING
- THINK TANKS
- LAW
- MEDICINE
- AND MUCH MORE

YOUR SKILLS ARE VALUABLE! ASSOCIATE WITH US NOW!
• EXCELLENT HOURLY RATES • NEVER A FEE

• ASK ABOUT OUR REFERRAL BONUS PROGRAM
POSITIONS IN CAMBRIDGE, BOSTON AND SURROUNDING COMMUNITIES

K STAFF ASSOCIATES INC.
Temporary Services
1384 Mass. Ave., Suite 208, Harvard Square 876-1876

*New Applicants Only
*Applicants Must Bring This Ad To Be Eligible
*120 hours must be completed by Dec. 31, 1987

HEALTH CARE SETTING

FULL AND PART TIME POSITIONS AVAILABLE

Located in Brighton day and evening Data Entry Office Administration Telemarketers. No sales, flexible schedule, will train. Hourly rates according to your ability and experience.

Administrative Assistant
No sales. Days. Office in Brighton. You will be setting up schedules for company health care related meetings and presentations with local business executives. Good telephone and letter writing plus interpersonal skills needed. Macintosh experience helpful, but not necessary. Training provided.

Salary and benefits.
Leave your day and evening phone numbers at
(617) 531-7944

VACATION TELEMARKETING SAMPLE WHAT YOU SELL!

Enjoy the opportunity to travel to Florida, N.Y. City, and other exciting places while earning up to $11 an hour! Work in the evening - no experience necessary.

626-2009
Framingham

ACCOUNTS PAYABLE POSTING CLERK

Manual system being used at present, computerized shortly. Willing to teach inexp. person who is organized, neat and good with figures. Growing company with excellent benefits.
Apply in person.

VIDEOSMITH
The Movie Buff's Movie Store

279A Harvard Ave. Brookline
The Mall at Chestnut Hill
275 Dartmouth St. Boston
64 Worcester Rd. (Rte.9) Natick
997 Mass. Ave. Cambridge
355 Fresh Pond Parkway Cambridge
50 Franklin St. Boston
81 Leonard St. Belmont

EMPLOYMENT OPPORTUNITIES

Telemarketing Publishing Sales

Part-Time

Successful publisher of professional reference materials seeks reliable part-time telemarketers to learn business and legal product line, and sell to professionals by phone. Great entry-level opportunity! We offer a pleasant environment and hours (Monday-Friday, mornings & afternoons), base salary and commission plus benefits. Interested applicants please call **Maria, Human Resources Dept., at 423-2020, ext. 367, Warren, Gorham & Lamont, Inc., 210 South Street, Boston, MA 02111.**

EOE M/F.

WARREN GORHAM & LAMONT, INC
Professional Publisher

STUDENTS / HOMEMAKERS CERT. HOME HEALTH AIDS TOP PAY

Become a leader in your community. Help the elderly remain at home leading the dignified lives they so deserve. There is no other field where one can earn **TOP PAY**, have a **TOTALLY FLEXIBLE SCHEDULE**, and a chance to work for the benefit of so many others. Opportunities in the Greater Boston area are open now.

We currently have openings in: Allston/Brighton, Brookline, Jamaica Plain, Newton, Watertown, Waltham, West Roxbury and surrounding areas

Ask about our "earn while you learn" program to arrange a local interview please call Stacey at **566-7901 or 1-800-682-9226**

International Health
8 Alton Place,
Brookline, Mass

SECURITY OFFICERS

- **Pay rate $6.30/hr. to start**
- **Health benefits**
- **Uniforms provided**
- **Paid training**
- **Paid vacation after 1 year**

Many full and part time positions available to start immediately in the downtown Boston, Cambridge and Wellesley areas. All applicants must be at least 18 years of age with retirees welcome to apply. Eligibility to work in the U.S. required with no criminal record.

For local interview appointment please call Tom Feld Monday-Friday 10 a.m.-3 p.m.
628-6426

OGDEN SECURITY INC.
E/O/E

WAREHOUSE TYRANT

Male or Female

Growing fast paced company located in Central Square, Cambridge needs an experienced hands on tyrant to run our small electrical ware house. Ideal person will love a meticulously neat environment, be capable of keeping order and records where chaos threatens. Duties include stock maintenance, inventory control, setting up stock for jobs, shipping, receiving local pickup and delivery, supervising and recording fleet maintenance and overall maintenance of buildings. Excellent salary and benefits package.

Call Linda
491-4700

AETNA Corp
Electrical & Lighting Services
175 Brookline St.
Cambridge, MA 02139

ATTENTION MOVIE BUFFS!

Videosmith, New England's leading chain of video rental stores is now hiring full and part-time retail sales clerks for all locations.
Immediate openings for enthusiastic, intelligent and detail-oriented individuals. Flexible schedule.
Excellent benefits. Apply in person.

VIDEOSMITH
The Movie Buff's Movie Store

279A Harvard Ave. Brookline
The Mall at Chestnut Hill
275 Dartmouth St. Boston
84 Worcester Rd. (Rte 9) Natick
997 Mass. Ave. Cambridge
355 Fresh Pond Parkway Cambridge
50 Franklin St. Boston
81 Leonard St. Belmont

BEL CANTO RESTAURANTS

We serve tortas (deep dish pizza), calzones and salads, all made with the freshest ingredients and served in a casual contemporary atmosphere.

ASSISTANT MANAGERS

Come join our team! Our 11 year old full service restaurant company is expanding! We are seeing candidates who are people-oriented, energetic, hard working, and interested in career development. Applicants should have demonstrated supervisory skills, high performance standards, and an eagerness to accept responsibility.

INTERESTED?? **Call Jackie at 628-9844, Monday - Friday, 9 a.m. - 5:00 p.m. or send resume to: Bel Canto Restaurants, P.O. Box 553, Somerville, MA 02143.**

92 Central St. Wellesley
42 Charles St. Boston
928 Mass. Ave. Cambridge
temporarily at
211 Mass. Ave. Lexington
10 Main St. Andover
EOE

St. Coletta's of Massachusetts, Inc.

HUMAN SERVICES

Join an established agency which is expanding programs for mentally disabled adults. Locations in 8 South Shore towns: Braintree, Weymouth, Norwell, Scituate, Pembroke, Marshfield, Kingston, Plymouth.

- Flexible Schedules
- Competitive Salaries
- Meaningful Experience
- Complete Benefits
- On-going Training
- Relief Work

RESIDENTIAL SERVICES

ASSISTANT PROGRAM MANAGERS:
Serving severe to mild MR/emotionally disturbed adults. Assist Program Manager with clinical and administrative duties. Degree and experience preferred.

CASE MANAGERS:
Serving severe to mild MR/dually diagnosed adults. Direct teaching as part of treatment team. Behaviorally structured program. Write individual service plan assessments; progress reviews. Record and graph data. Assist clients with appointments.

You can achieve professional growth and career opportunities.

Send resume to: Sue Powers
St. Coletta's Community Residences
Cardinal Cushing School & Training Center
400 Washington Street
Hanover, MA 02339
or call 826-0093
Equal Opportunity Employer

$50 *For the first hour worked**

NO GIMMICKS

We need:

- Clerks
- Receptionists
- Data Entry
- Typists
- Word Processors

Don't hesitate — call us today

***must complete first assignment**

CDI Temporary Services, Inc.

607 Boylston St.
(Copley Sq.)
266-4545

PAID VOLUNTEERS

NO EXPERIENCE NECESSARY
WOMEN AGES 21 - 35

Healthy women are needed to participate in alcohol research at a Harvard affilliated hospital. Long and short term studies are available. Excellent compensation is paid to participants in addition to free room and board. A 5 day live-in study involving blood sampling pays $500. A 35 day live-in study is also available paying up to $1500. Other studies also available.

Call for more information and leave message at:

855-2179

Your call will be returned as soon as possible.

X-TRA MONEY

$6.00/hr.
50+ JOBS
11/27 & 11/28

Work the 2 days after Thanksgiving
Earn extra holiday cash
Bring in your friends and work together

Work also available weekends (Dec. 5th and 12th)

Personnel Pool.
44 School St.
Boston
367-9225

JOBS! JOBS! JOBS!

WE HAVE MANY LONG AND SHORT TERM POSITIONS AVAILABLE FOR:

- **WORD PROCESSING**
- **TELEMARKETERS**
- **SURVEYORS**
- **TYPISTS**
- **DATA ENTRY CLERKS**
- **RECEPTIONISTS**
- **ACCOUNTING CLERKS**
- **CLERKS**

WE OFFER COMPETITIVE PAY AND EXCELLENT BENEFITS
- Vacation Pay
- $50 Referral Bonus
- Credit Union
- Lifetime Accrual
- 7 Paid Holidays
- Major Medical
- MBTA Reimbursement
- $150 Seniority Bonus

Call 451-2277

Temporaries, inc.

77 SUMMER ST.
BOSTON

BOSTON BICYCLE COURIERS INC.

20 Park Plaza
Suite 525
Boston, MA 02116

426-7575

DRIVERS: FULL/PT, with own car and clean driving record needed to deliver parcels within 50 miles of Boston. Good knowledge of Boston area necessary. Excellent income potential.

MESSENGERS: FULL/PT, foot and bike messengers to deliver parcels in Boston and Cambridge. Knowledge of Boston area necessary. Excellent income potential.

EMPLOYMENT OPPORTUNITIES

CAREER OPPORTUNITY

LivingWell Fitness Center, America's health club with 300 company owned locations in 25 states, is now accepting management trainee applications for all 10 Boston area locations. Compensation ranges from 25K to 100K per year.

For more information on these immediate advancement opportunities please call

1-800-792-5401

LivingWell Fitness Center
AMERICA'S FITNESS TEAM

EARN $700

Non-smoking women ages 21-35 and are not currently taking birth control pills are needed to participate in research study. Study consists of staying at our facility for 1½ days a month over a 3-month period. Can possibly be arranged on the weekend. Free room and board provided as well as free VCR movies and other recreational activities. Study space provided for students. Free comprehensive health screen.

Call weekdays between 9-5 at

522-0303

Medical and Technical Research Associates, Inc.

MTRA

Conveniently located on Green line.

ATTENTION!

The classified office will be closed Thursday and Friday the 26th and 27th of November. The deadline for ad placement is Wednesday at 2:00 p.m.

Have a Happy Thanksgiving!

BEAVER BROOK STEP

A progressive human service agency, located in Watertown now has the following positions open:

STAFF ADVOCATES

We seek full and part time staff tow work in community based residential environment with adults labeled mentally retarded. Degree or related experience preferred but not required. Flexible hours, in evenings, overnight, and on weekends. Good salary, benefits, advancement.

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Overall responsibility for apartment programs, program development, staff supervision. Knowledge of ISP process and supersiving experience required. Experience in administrative management & community MR services preferred. Salary negotiable based on experience.

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Free private room, shared kitchen, laundry & bathroom facilities in Watertown area in exchange for four nights of sleeping coverage at a residential program with adults labeled mentally retarded.

For more information on the above positions call or send resume to:

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BEAVER BROOK STEP INC.
124 Watertown St. Watertown, MA 02172
926-1113

E/O/E

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If you have at least 2-4 years of book production experience in one of the following areas, and are interested in joining an up-tempo quality oriented team, call M. Davis between 10 a.m. and 1 p.m. to arrange an interview. We offer competitive salaries, excellent benefits and a positive work environment. All positions are full time, first shift. E/O/E M/F.

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Quality/Commitment/Teamwork

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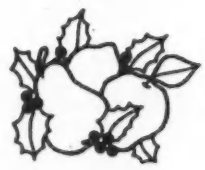

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New England's Official #1 Volume Dodge Dealer for 8 consecutive years, including 1986!

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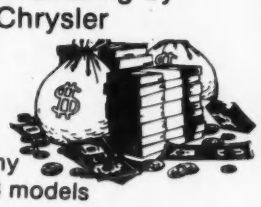
THIS PARTY'S FOR YOU!

Come to Silver Lake Dodge and Leasing by November 28, 1987 for a Chrysler

CASH REBATE up to $1000 on many new '88 models



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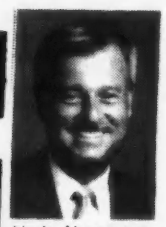

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$5899* BUY / LEASE $119 per month
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Price includes special Chrysler discount described above to qualified buyers. Order your vehicle now. Some vehicles actually in stock. Subject to prior sale. Customer responsible for taxes, title, license and dealer fees. All leases closed end.

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, is looking for self starters to work with exiting, young marketing team in our telemarketing dept. Clear speaking voice, positive attitude, flexible hours; serious inquiries only. Call 491-4700, ask for Joan

Contractor needs carptrs laborors and driver M or F pay upon experience subcontractors are welcomed 426-7568 lv message.

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sales and workshop positions. Camb. 547-5220.

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Psychotherapy research project. Flex. hrs. 10 -20 a wk. $6.40-$7.00/hr. 421-8745 (M. Davis)

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Experienced cabinetmaker to work in small, high-quality woodshop. Call Jay at 445-6886 anytime.

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leading intrntnal model mngmnt sks new faces. M/F. No exp. nec. 353-0010.

Female fantasy phone operators wanted. No experience nec. will train, great pay, evenings, FT/PT. Call 232-5501.

GET PAID FOR WATCHING T.V.
T.V. Video Monitoring Service needs reliable news-oriented person to monitor local newscasts in our Back Bay office. Sun.-Thurs. 9PM-1AM, call Paul at 266-2121 after 7PM Sun-Thurs.

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Software distributor needs ft and pt people for order processing. Medical and dental benefits for fulltime positions. Must be reliable and detail oriented. For interview call Larry 876-2505.

HEAD TEACHER
Plan & implem. curric. for h.S. class. must be O.F.C. qual. H.S. and supervisory

exp. pref. 28 hrs./wk. I

TEACHER
assisting head teacher in curric. planning & daily operation of H.S. ass for pre-K. children. Must meet O.F.C. teacher req. H.S. exp.

pref. 28hrs/wk. I

FAMILY SERVICE WORKER
entry level position prov. Social Services for center based H.S. families inc. health referrals. exp./or educ. in child dvlpmnt., Social Services or related

field. I

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Res. for typing, filing, answering phones, record keeping & other office work. 25hrs/wk. I Comp. sal. &

ben. For all positions. Resume to Tri-Cap 333 Bryant St. Malden, MA. 02148.
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LIGHTING MAINTENANCE
Seeking mature individual to maintain interior and exterior lighting systems. Duties include; washing, group re-lamping and misc. repairs. Candidate must have driver's license and be able to work flex. hrs. Exc. wage and benefit package offered. Call Linda, 491-4700.

Male College Grad: 25+ H Sq. Rm for 10 hrs. Wkly with Disturbed Youth. 868-0649.

MANAGERS
Mandala Therapeutic Massage Center Newton. 24 to 32 hrs, Tues through Fri, $8 and up pr hr. 965-5535.

MARKET RESEARCH
Intelligent, articulate telephone interviewers wanted. Flex. hrs; near the T. No selling. $6.00 to start. 350-8922.

MASSAGE
Training position at Mandala Therapeutic Massage Center, Newton. Excellent salary, nurturing environment. 965-5535.

NEED X-MAS $$$?
Pt-tme telemarketing day and night shift near T, earn $8-$12 hr. Call Mrs. Ward 782-3753.

OFFICE AID
Small residential school & treatment center in Cambridge for emotionally troubled adolescents seeks organized, energetic & flex. person who can relate to young people. Duties include; transportation of students, light office duties, purchases in community. Min. age, 21 w/valid driver's lic. Call Maria 354-5410.

MODELS. No exp. all ages all heights. Parttime. 647-1411 Newbury Group.

MOVERS
FT/PT. FLEXIBLE HOURS. 484-0580

OFFICE MANAGE FOR SOCIAL CHANGE
Clean Water Action is seeking an articulate, motivated, well orhganized individual to manage our bustling office. Reponsbilities include; administration, phone coverage, financial mngmnt and overall office organization. Training opportunities nationwide, full benefits, advancement, downtown Red Line loc.
SALARY $250/WK. + BONUSES.
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CALL SARA 423-4661.
EOE.

HIGHEST PAID IN BOSTON
Prestigious national/international firm is seeking seductive female phone operators. 595-0336.

ARKET RESEARCH AID
Parttime general office positions in Boston. No exp. nec. $5.00/hr., flex. hrs. Call Christine at 347-9494.

7LIONS ROAR
experienced movers with vehicles call Tim 395-3946 in eves, or Jerry 329-7436

ROUNDER RECORDS
has F T opportunities in shipping and receiving. Excellent benefits. N.Cambridge. Call Peter at 354-0700

SALES PERSON WANTED
Cosmetic & fragrance. Must be exp. 5 day week, no underlined nights, no underlined sundays. Coolidge Corn. area. 232-1626.

SHOWROOM SALES
pt. pos. avail. for bright, articulate and organized person at Newbury St. showroom Tue.-Sat., 25 hrs. per wk. Call Wm. Brouwer Woodworks 262-3131.

STUDENTS PART TIME
We're looking for someone to help us in our shipping recieving dept. We have an automated system so computor knowledge is helpful. Some lifting involved. Flexible hours, good pay. Call Howard at 426-2555

PHOTO STUDIO
Office help part time, light typing, phone work, car pref. salary neg. flex. hours, call 574-9424

TELEMARKETING
Earn $10-12 per hour. Busy West Newton home imp office needs telemarketers eves M-Th 5-8pm. Must have own trans, we are not near public trans. Call Barry at 527-1300 after 10am

WANTED! Ambitious high school students to promote rock concerts for local entertainment company. Call Calsong Productions. 738-4604

Wanted live in wm to care for 2 sm chil. & do light hswk, in Chestnut Hill home. Send info. to Mr. Mark P.O. BOX 105 Brookline 02146.

OFFICE ASST.
Growing consulting firm. Parttime flexible hrs. Opportunity to learn w.p. Beautiful office on Greenline. 262-5440

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Bartenders in the burbs. T.I.P.S. certified. Brad, Peter 323-3557.

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Word processing - Resumes our specialty. Multiple letters, theses, term papers. 99 Mt. Auburn St., Cambridge - Call 492-7767

RESUME NEED TYPESETTING ?
CALL THE BOSTON PHOENIX AT
536-5390
FOR FAST, INEXPENSIVE, QUALITY TYPESETTING

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1971 DODGE 318, $400 or best offer. 436-7528.

1976 DODGE ASPEN
4 door Special Edition 350 V8 engine. Bucket seats-cruise control-new auto transmission-radiator-alternator-tires. Completely tuned. Body and mechanics in excellent condition. Runs real smooth. $500 Call eves-631-2689

1979 FORD MUSTANG
Powerful 5.0 L, V-8 excellent running condition. Auto transmission a/c, am/fm, rear defrost. $2650 or best offer. Please call after 6pm till 10pm 346-8746 night/weekends.

1981 MERCURY MARQUIS
Runs great looks good-new exhaust, brakes and tune up Very dependable $2500 or best offer call Dave after 5pm 1-603-891-0556

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New & used automobiles available

Slow or weak credit NO PROBLEM

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82 HONDA CIVIC Excellent condition 57,000miles, 5 sp, 4dr, rear defrost no rust. $2,500 or best offer contact Sherry at 593-8507 nights or 742-1515 days.

CHALLENGER, 1978 54K, orig mi. AM/FM str cass, a/c, great condit. $1800 b/o. Randy 236-2100, 527-3212

CHEVETTE 81, 4-door, 4 speed trans., 58K mi., runs well, looks new inside/out. $900. Jim 436-1135 lv msg.

CHEVY II 1964 Southern car, no body-rust only 60K miles an American classic! $600 667-5942

DODGE 150 RAM VAN, 1986, windows, finished int, FM cassette, high seats, slant 6 auto. Call 935-6550

DODGE OMNI, 1979, rebuilt engine with 6,000 miles, new tires, springs, exhaust and brakes; very dependable, cheap transportation. $900./B.O. Call 247-3688, 6-10PM.

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Sports cars & specialty cars for weekends and vacations

Corvettes, Jaguars, Jeep Grand Wagoneers, Passenger Vans, Cadillac Lincoln Sedans and several budget cars also.

Low, low rates. Call Longwood Leasing.

738-0044

77 Dodge 12 pag van, many new parts, cruise cont. runs grt, newly blt eng. 34k, some rst, 4500 call 864-6912

ESCORT, FORD, 86 2dr 5 spd PS,PB, 30,000 miles exc cond throughout must sell asking $5,250 call Gerry at 862-2824

FORD ESCORT, 85, 22,000 miles, good motor, body fair cond., $2500 or b.o. Call Sam at 873-2675.

FORD FAIRLANE, 1964, 6 cxl auto, 66k orig mi, new all season radials and more. Very dependable. $1200. 864-3866.

FORD FAIRMOUNT, 1978, Yellow, automatic, AM/FM, 2 door, clean. NEEDS MINOR WORK, but can be repaired at low cost. Best offer gets it, a great car to bomb around in! Call Ron, eves at 1-532-2518.

FORD GRENADA-very reliable everything new no dents 6 cly stereo sc $750 or BO Call Paul aft 6pm Boston 723-5537

EXCELLENT STUDENT CAR
FORD Maverick, 1975, new tires, radiator, recent valve job, good condition, needs a little work. B.O. Please call 235-8444 lv msg.

Mustang II, 75 8 clyn. GHIA, only 64k, ac, good cond. 1500 or bst offr. Brookline 232-2684

MUST SEE
OLDSMOBILE CUTLASS, S COUPE, 1977 Metallic brown, 2dr, w/ white vinyl roof. 350 (V-8) 4BBL rebit trans, many new parts, engine like new. PS, PB, A/C, rr defog, ⅛ Chapman, stereo/cass. A strong dependable car in very good condition $1750 or B.O. Call Larry 324-7698 eves 5PM-10PM

FORD, MUSTANG, 78 T Top New eng, clutch, paint job, and tires, 22,000K $2500 or B.O. 787-0548

FORD T-BIRD, 1980, 2 dr, auto, pb/ps, loaded, $2900 or BO, 965-8388, Newton

OLDSMOBILE CUTLASS, 1978, 8-cyl with new transmission, brakes, ball joints and steering box. $1850, Call 926-8644.

OLDSMOBILE 98, 1976, Good working condition, 125k, power everything. 4400. George; 491-0564.

OLDSMOBILE Cutlass Supreme Brougham, 1981, lded w/ pillow int., pw/pl/ps, AM/FM cass, new bks, shks and tires. Asking $2150. Call 744-4158 Or 657-7114 ask for Frank.

PLYMOUTH HORIZON 1986 14K miles, 1 owner, Just like new. AM/FM cass deck, rear defrost, full size spare. Call after 5 862-7132, $5,000 or BO. Box 2194

FOREIGN

1965 Volvo 122s Classic, Aut., gd tl9s, reliable in town car, restored 5 yrs ago, sum bruses. $900 Andrew 558-9084.

1971 MGB-GT Good Cond. 73,000 mi. rebuilt eng. no rot new parts. $2500 or best offer. 926-9415

1979 Honda Accord 4 doors, 5 spd, 69k mls, $650 or best offer. 492-5037.

TOYOTA TERCEL, 1982, 2bdrm sdn, auburn, am/fm/cassette 5sp services regularly 25-30 mpg fwd, reliable, commute and weekend trips $2200 after 6pm 742-4567

86 Porche 944 cp, blk/blk, emac, auto, hard top, neg. call Pam 498-7262 must sell

1974 VW BUG
This car has been through it all and still has a long way to go! It will be hard to part with but the time has come. Orange VW, new tires, in good shape but needs some work. This would be a great car (for the price) for the right person who know it's real value. $500 or BO Call after 6pm. 767-2635.

AUDI FOX, 1976, 70,000 miles, 4-speed, rebuilt engine, many new parts. $1750/B.O. Call 884-4776

BMW 2002, 76, Turbo, 82k miles, sn-rf, fancy wheels & tires, exc body, strong/fast engine. $5500. 469-9755.

BMW 325E 1984
41 K, P. sunrf. P. wnd. New benzi box, chapman, mint cond. every opt. magnificent car, asking $14,500. 536-1075, lv message for Jeff.

DATSUN 210, 1979, Htchbk, runs well, nice looking. $800 or best offer. Call 731-0086 9-6 wkdys. Must Sell.

DATSUN B210, 1978, 4-spd, 4-dr, new transmission, exhaust system. $900/B.O. 277-2704.

GREAT CAR!
1983 Nissan Sentra, 2dr, 5sp, 45K, NEW CLUTCH, sunroof, stereo. $2500/b.o. 227-4445 days or 232-6985 eves.

HONDA ACCORD LX-79 5-sp a/c sunroof new clutch 2-door hatch reliable $900 best offer 625-5515

HONDA, ACCORD, LX 1981 Brilliant cascade silver sedan. Power steering, crushed velour interior, one owner, so new we cannot describe in words $2500
583-5955

HONDA, Civic- excellent cond, 57K mi, 5-sp, 4 dr, rear defrost, no rust. $2500 or best offer. Contact Sherry at 617-593-8507 nights or 742-1515 days

MERCEDES 280S, 1970 classic, pb, ps, auto, loaded, $4900 or BO, 965-8388, Newton

MG, GT 1972. Good running condition. $1000 firm. Call 536-3182 weekday eves.

MITSUBISHI, Tredia, 1983. 49,000, very good cond. Silver, 4-dr, AM/FM $4000 moving. Must sell. 489-3563.

MORGAN +4 1967, 20,000 orig. mi., in strge. 6 yrs+. Value $9,000/Best offer. orig. owner. 242-0100.

NISSAN, SENTRA, 84 Deluxe hatchback 5spd, nu exh system, snows, 1 owner 47K mint cond $3800 367-4838

RENAULT Alliance, 1985, 18K, A/C, AM/FM, mint cond. TX car no salt! Must sell $4600 or best offer. 666-5547.

1975 Volvo sedan, 2 dr bl. well mtd, new clth, realble wntr car, call eves 729-7898

DATSUN 200-SX '80
Red, 2-dr, hrd-top w/sunroof. AC, great stereo, fresh tune-up. Very good cond. Orig. owner. $2,000 (or b/o). Call 739-5181 or 566-7134.

BENZ 450SEL 74
Euro lits classic $8000 new tires runs xclnt all pwr alarm bensi 277-6385. 80 watt sound system fast

DATSUN 210, 79, htbk, 4sp, 71k, new brakes & batt, carb rblt, good cond. in and out. $600/b.o. 423-7497 day, 338-7251 eves. Raphael.

DATSUN 310GX, 82, 60,000 miles, 5spd man., good cond. well kept. Must sell immed. $1500. Call John 732-3066 days, 262-2656 after 9.

VW GTI, 1986, black, sun rf, cruise control, 26K. Must sell. $9,500 or B.O. 353-1519.

REAL ESTATE

RENAULT Alliance, 1985, 18K, A/C, AM/FM, mint cond. TX car no salt! Must sell $4600 or best offer. 666-5547.RENAULT Alliance, 1985, 18K, A/C, AM/FM, mint cond. TX car no salt! Must sell $4600 or best offer, 666-5547.

RENAULT GORDINI Convertible sports car 1979, power brakes, steering, Recaro seats. Runs perfectly, new battery & alternator & muffler, 5sp, OHC engine, $900 256-1804

RENAULT
I got a company car! So... need to sell mine. 1983 automatic Renault Alliance with a mere 41,000 miles. Great car all new parts. Call for more information, price negotiable. Call 696-6598 evenings, or lv msg!!

SAAB 99GL 78, automatic, 2dr + hatch, new trans, int. & body good cond. $2500. 631-2377.

TOYOTA, '76, lift-back, 5spd, Am/Fm, AC, 78K, brwn, 1 owner, all records, some dents. $700 or b.o. 782-2970.

TOYOTA, STARLET, 83 Exc cond cream w/ lt br. int hatchbk 63K, 4spd, AM/FM, rr def. & wip $2500 or B.O. 893-4074

VOLKSWAGEN, SUPER-BEATLE, 74, rec rblt engine, sld undrbdy, w/heat! $2,000 or bo 492-7403 bef. 10pm.

VOLVO DL-1981 standard, cruise control, stereo, ac/ excellent condition $6000 or BO 776-0303

VOLVO, P-1800 automatic, 1972, runs great, some rust, $3500 or best offer. 838-2628.

VOLVO WAGON, 1974 Rebit eng & trans exc running cond $975 Fred 739-1045 hm or 232-2380 wrk

VW Bug, 1978, last convertible model, Michelin tires, low mileage, mint condition, white. Days 742-1851. Evenings 723-5788. Ask for Frank.

VW RABBIT, 1977 2dr 4spd nu brks, nu exhaust, runs exc, very reliable $900 or B.O. 245-1853 lv msg

VANS & TRUCKS

NEW PICK-UP IN TOWN
1986 Toyota pick-up truck. Perfect condition. Great for around town or the country. Call before 10PM 723-1859

VW VAN 75 Goes,stops andturns good.needs exhaust&bdywrk.$700orBO. N-489-1541,D-566-6800 ext2710.

CYCLES

1981 SUZUKI GSL
13000 miles $700 needs starter 2 free full face helmets and cover 277-0287 Bill or Scott

1980 Honda CX500, deluxe,$200 call Bill 469-0756

68 Triumph chopper $1500-call 3pm-8pm 391-1418 + 75 Honda 550 $500 396-4451

75 YAMAHA GP 338 snowmobile twin carbs, recently tuned only 1100 miles, this sled was barely used 6 seasons, never transported, original owner, just never snowed enough in South Eastern Mass. Very dependable machine. Call 232-5153

MOTORCYCLES
1983 Yamaha TT 600, only 900 miles, Brand new Metzlen tires. Mint condition, $1200. 1985 Kawasaki KLR-600. Bought new in March '86. Liquid cooled. List: $2600, will sell for $1995. Honda CBX-1100cc, collector's item. Showroom condition, only 800 miles, call Mike at 527-2787

REAL ESTATE

APARTMENTS

$330 STUDIO APT.
Surprisingly large, well-designed studio in town-house community in West Roxbury/Ros. line. Fully-equipped separate kit., tiled bath, excellent storage. $330 rent incl heat and hot water. 325-6777 weekdays 9-5

ALLSTON, Renovated 3 BR W&D yard quiet resident! street nr bus nonsmokers $900 Ron 782-2872

ASHMONT AREA 5rm apt. repainted, new ktch, d/w, gdisp, frig, lr, dr, 2 br, hrdwd flr, front & back porches, lrg bckyd, 5 min. to T. $675+ util. call Suzanne 524-6394.

ASHMONT ARE Gay owned house: Lrge 5 rm apt. lr, w/bay window, dr, elk, 2 bdrm, hardwdflrs, repainted. w/d, porches, backyrd, 5 min to T, $675 + util. Call Jim 825-2692.

ASHMONT HILL Dorchester, 5rms on Redline, 2bdrm, deck, lndry, footedbath, pntry 3rd flr brkbldg. $900. htd. refs & dep. res. owner 265-3203.

ASHMONT HILL Dorchester, 5rms on Redline, 2bdrm, deck, lndry, footedbath, pntry 3rd flr brkbldg. $800. htd. refs & dep. resident owner 265-3203.

ARLINGTON, lg sunny, 2 bdrm w/ h/w fl, storg, prchs, pkng, nr T. $770+ utils, hall mo fee. Call 646-0200

BACK BAY, Newbury St. Spac. stu, mod K & B, $550.

BACK BAY, Sunny 1 bdrm, secure bldg., res supt. $750.

BACK BAY, Pk dr, stu $500; 1 bdrm $625; 2 bdrm $750; 3 bdrm $950; 4 bdrm $1400.

BACK BAY, Marlboro St., 1 bdrm, hdwd flrs, frplce, $850.

BACK BAY, Beacon St., brand new, 2 bdrm, D/D, $1050.

BACK BAY, 3 bdrm, brand new, students o.k., $1450.

BACK BAY, So. End, mdrn 1 bdrm, lndry, $595 htd.

BACK BAY, So. End, Entire flr 2bdrm, $750; also 3bdrm, hdwd flrs, $850.

BACK BAY, So. End. Sunny pnthse 3bdrm duplex, priv deck, $1250, no fee.

BACK BAY, So. End, Renov. 2bdrm, mdrn K & B, $895 htd. No fee. Prkng avail.

BACK BAY, So. End. Huge entire flr 1 bdrm, $750 htd. Prkng avail. No fee.

COPLEY SQ. ASSOC.
209 NEWBURY ST.
266-9460

BACK BAY, Beacon St., sunny studio w/detail & frpl. $625. Also 1bdrm $725 including all utils.

BACK BAY, Best deal in town. Studio $500, 1bdrm $650. 2bdrm $900 w/new K&B & sanded floors.

BACK BAY, Comm Ave., 2bdrm $900; 3bdrm $1300.

BACK BAY, Beaut. sun-filled 1bdrm, hdwd flrs, d&d, $895.

BACK BAY, Pk. Dr. studio $495. 1bdrm $575 & 2bdrm $720. Students o.k.

BACK BAY, Nr Ritz, PH, loft studio, $750, 1bdrm $825, 2bdrm $1150.

BACK BAY, St. Botolph area. Renov. 1bdrm, $725. Lux 2bdrm $900. PH $1150.

BACK BAY, S.E. Fabulous deals, renovated, 2bdrm $650; penthouse, 2bdrm $700; 3bdrm $975.

BACK BAY, Nr Copley Place, 1-2-3 bdrm in luxury bldg. Concierge, pool, & health club. No fee.

We have the best apts. in town short or long term. Some with no fee.

NEWMAN & CO.
293 Newbury St.
236-4860.

BOSTON, 4-story brick twnhse, 2 full bths, 7bdrms, bckyrd, prkng avail. $2200. Gaklis R.E. 783-5591.

BOSTON, Bay Vil., sm 1bdrm, hrd wd flrs, kitchenette, clean, $575 482-1497, 969-3453

BOSTON E., Eagle Hill, 1bdrm in 1874 Vict. New kit., dw, rideck w/vu downtown, lndry. $450+elec. 577-4464 or 1-478-3051.

BOSTON, Fabulous harbor and skyline view. Sunny 2 bedroom in 3 family house. New renovation, roofdeck, porch, wall to wall carpet, extra large eat in kitchen, one stop from downtown on blue line $910 no fee 738-7596

BOSTON, MISSION HILL/ FOREST HILLS, 3 bdrms $825-$850 unhtd., 2 bdrm, walk to the T, Northeastern & hosp. $725 ht/hw.

MISSION HILL, 2 3bdrms, mod K&B, walk to T, Hosp. and schls. $800 no utils.

CH & EG 445-0100
1/2 MONTH FEE

BOSTON, Parker Hill, 2bdrm, 1 bth, hdwd flrs +utils, $650/mo. 323-1223.

BOSTON, Symphony and Fenway areas, renov studio, $600 htd, 1bdrm, $750 htd, lge 2bdrm, $975 htd: also, brand new 1bdrm w/prkng, $850.

BOSTON, Riverway, Nice 1bdrm units, $675 htd.

BOSTON, S.End, New 1bdrm w/city views, $700.

BOSTON, S.End, 2 spectac. 2bdrm units features incl. new kits, w&d, deck or garden, $920 & $1150.

BOSTON, J.P., Spac 2bdrm w/prkng, nr T, $850.

MALONEY AND FINN
266-3900

BRIGHTON, Cleve Circ area, mdrn studio, $550; 1bdrm $625; 2bdrm $795; 3 bdrm $4995, Reservoir RE 277-0034.

BROOKLINE, Longwd Med area, lg mdrn 1bdrm nr hospitals & Jamaicaway. $675 htd. Avail 12/1. R.E. 783-5591.

BROOKLINE, No fees. Lg 3bdrm condo w/ K & B, hwd flrs., many windows, lots of sun, fantastic loc., nr T & shops, prk. avail, ht/hw incl. $1100. 738-9052.

NORTH CAMBRIDGE 6rm 3bdrm apt. 2 prchs, new k&B, w/d hdwdfl, near T, $1050mn+ util. 868-3726.

CAMBRIDGE,(Port) 5rms $800, 3 lg bdrms $1100, avail 12/1 call 547-0205

CAMBRIDGEPORT, Beau frplced 4-rms, finished bsemnt, huge yrd, prkng, $750, pets o.k.
Sander R.E.
864-8772.

CHELSEA, Waterfront, quaint 1bdrm, E-I-K, lots of charm, big yard, $495+. 884-3109. No fee.

DORCHESTER, 2BR with hdwd flrs, newly renov., nr T, good area, $650/mo. Call 825-4860

DORCHESTER, 3bdrm, Victory Road, next to park, driveway, hdwd flrs, E-I-K. $600+utils. Call 354-8050.

DORCHESTER, Beaut 1½, 2 & 3bdrm apts, all modern, some w/prkng, avail 12/1. $625-$800/mo. htd & unhtd. R & R R.E. 265-0440.

DORCHESTER, nr Sav. Hill sta, clean sect 2br, hdwd fl, bay wind, large kit, porch and yard. $625 for first 2 occ., $100 ea add. 265-2557

DORCHESTER, ocean view from beaut 5rm sunny apt. Steps to Red line T. $650+ utils. 288-7205.

CONDO-MINIUMS

CAMBRIDGE STARTER CONDO! Why rent when you can own your own condo. Located near Central Sq. convenient to the red line, an area currently under go-ingrestoration and renovation. Take several steps down via private entrance to this one bedroom condo with 500 + sq. ft., modern bath and eat in kitchen, new carpets,and fresh paint. only $69,000. please drive by 67 Norfolk St. and call Resource Capital Group at 491-8315. CAMBRIDGE

NEAR BELMONT LINE and FRESH POND- two lovely modern 2-bedroom condos on quiet residential street. Each sunny condo has large new kitchen with private deck each unit has hardwood floors, lots of storage space and deaded garage parking. Only $135,000 and $139,900. Please drive by 23 Edward Sullivan Rd. or call 497-5734 for more info. and a private showing.

GLOUCESTER-Lanesville fantastic artist live in studio near ocean woods pond ref 1st/last/sec 800+utils lease 281-2344

JAMAICA PLAIN, Round Hill, 1 sgl fam. 5 bdrm hs, renov. toil. & bth. lvng & dng rm, mdn kit. w dshwsh, micr., frig., 1400+ util. req. dep. & ref. call 524-4606 bet. 9&9.

ROX-FORT HILL, 5br lr dr new kit 2baths encl porch yd lndry. 2 story on prk nr T Sharing ok safe area. $1500/mo. 445-6886.

HOUSES FOR SALE

CAMBRIDGE, 5 minutes from Harvard Sq. Live here, and collect rent in this sunny 4 unit building. Large, sunny yard with flower and vegetable gardens. Needs work, but located in a rapidly appreciating area. Excellent for two-owner occupants. Rent controlled. $230,000.
URBAN SHELTERS, LTD
864-3132

BACK BAY - MARLBOROUGH ST., F wanted to share studio, no smoke. Call (914) 229-5490, ask for Michelle.

BRAINTREE, M or F for 3bdrm hse. 25 yrs or older. Prkng. $267+utils. Call 848-9255.

BRAINTREE, M or F for 3bdrm hse. 25 yrs or older. Prkng. $267+utils. Call 848-9255.

BRIGHTON, 2F & 1M in 20's seek hsmt. w/d, dw, ospk near T, avail 1/1, 225+. Call 782-7414

BRIGHTON, F 28+ to shr spacious 3 bdrm w/d pkg, sk friendly, consid., cheerful, prof, $300+. 965-1045

BRIGHTON, M/F to shr 4br w/ 3M into R9k Music /Art no smk or pets. Avail 12/1 $212+ nr bus/T. 787-3981.

BRIGHTON, rmt nded in 4 bdrm apt, 275 mo. + util. call 783-9062

BRIGHTON, rmt nded in 4 bdrm apt, 275 mo. + util. call 783-9062

CHESTNUT HILL, 2 openings (men or couple) lg estab prog coop hsehld. Ages 29-65 shr meals & humor. Semi-veg, nr T, beaut setting, 1 yr + commitment, exp in coop lvng req. No smk, 566-3697

DORCHESTER, 2F 1M sk 2 mature, resp M/F for sunny, spacious apt. Conv to T and X-way. No smokers or pets $230 includes utilities. Call 282-6612.

DORCHESTER, Lg rm avail immed in beaut victorian house. Share w/2 profs. Wlk to T. Porch, oak floors, winding stairs. No pets/smokers must be neat mature. $360+ utils 436-6948

FRAMINGHAM, M/F to shr 4bdrm ranch off Grove St. Lg hse, lg yrd, d/w, w/d. $330. 327-5390 or 877-9629.

FRAMINGHAM, M/F to shr 4bdrm ranch off Grove St. Lg hse, lg yrd, d/w, w/d. $330. 327-5390 or 877-9629.

FRAMINGHAM, proffesional F to share 5 bdrm Victorian, very nice, clean, quiet. $225/ last security, ⅛ util. Call Jan at 655-9696 or 879-6699

JAMAICA PLAIN, Pleasant femnst, veg hshld, off. low rent for min. chld care. Quiet st. nr Arb. & T. $220 incl ut. 524-3558 eves.

JAMAICA PLAIN, next to Arboretum and T stop. Veg-non-smkng hsehld. $240+ utils. 524-6234.

JAMAICA PLAIN, 3F/2M sk1 smk tolerant prof 23-28. Spac, nr T & shops. Under $275 incl util. 524-8133 by 10.

JAMAICA PLAIN: Comm (3F, 2M) sks M/F to shr home + Christianity, social justice. Nr T. $260, 522-1673

JAMAICA PLAIN, 1 room $240, ht. incl. All new hdwd flrs., relaxed cheerful musical hse, nr transp, 522-5721.

LEXINGTON, 2M 1F in 30's looking for F to shr quiet hse on 2 acres. No smkg, no pets, veg pref, nr Transp $365+ 863-1873

LEXINGTON, 2M's skng M/F 26+ to shr 4 bdrm 2 bath hse. Dishwasher, pkg, frplc, no smkrs no pets. $313+ utils 861-0235 or 863-1521

LEXINGTON, Prof GM 30 sks GM to shr 2 bdrm. You be tidy, fin. indep, non-smkr. $490+ 862-7829 lv msg

Looking for a GIG? Looking for a musician? See GIGS category in Music & the Arts classified department.

M 26, & 5 yr. old sp F Belgian sheepdog are looking for a house to share. I'm quiet, neat, don't smoke, enjoy running, the outdoors. $250+. Peter 731-0747.

HOUSE MATE
SOMERVILLE, F for spacious, mixed, friendly house. 5 min to T. Avail imed, $250+ utils., no pets. 776-0775

MEDFORD- 2 prof F sks 1 M/F 26+. Lg sf, nr, 16 & 93, bus, Tufts. $260+ ut + 2 mo dep., 391-4864; 648-4313 Tina.

MEDFORD, Persons 27+ for cooperatively owned and maintained beaut Vict hse in yd. Conv to bus & T, shr meals. No smoking. Cost reasonable 483-1796 call 6-10PM

METHUEN, GWM for sparkling condo, furn, prvte bedroom, $375 + utils. 682-7755

MILLIS, GM, 22, pref other GM 20-30 to share cozy country home utils incl. $395/mo. Eric, 376-2015.

NATICK, F 25-35 to shr sunny, spac, antique home w/F grad. w/d, nr Rt.27, 9 & Pike, walk to T. Avail 11/1. $600+. 655-4410.

NO. CAMB./ ARLINGTON, F non-smk, prof or wkng. to share w/3 others. On tree-lined st., d/d, w/d, heat incl., no-pkng, on T, no more pets $400+ util. 646-7482.

NEWTON, nr 128/T/pike, victorian, 3 bths, huge bdrm, sublet. $360, neg. 731-5364

NEWTON, 2F, 1M sk 1M hsemte. Prkng, yd, grt house. Must like animals. No more pets. Avail. Dec. $325+. 965-8157 after 6.

NEWTON CORNER, Frndly nsmk semi-veg co-op sk 2 more (25+) to shr meals, chores, + housmtgs. School aged child welcome own rm in large Vict. w/ fplc, d/w, w/d, garden, prchs, prkg. Plant nbhd; on bus line, nr T. Scty dep., rent $250 inc util. 527-3476 or -3477.

NEWTON CORNER, Frndly nsmk semi-veg co-op sk 2 more (25+) to shr meals, chores, + housmtgs. School aged child welcome own rm in large Vict. w/ fplc, d/w, w/d, garden, prchs, prkg. Plant nbhd; on bus line, nr T. Scty dep., rent $250 inc util. 527-3476 or -3477.

NEWTON CTR., 2 F 1 M sk. M/F 22+ for nice house, $256+, pkg; near T. Beaut, safe nghb. No smok. 965-5319

NEWTON CTR, Prof, 30+, non-smk, pref F for independent hshld. Great loc, avail imed, please call before 8 PM. $287.50 + util, call 965-0720

NEWTON, nr 128/T/pike, victorian, 3 bths, huge bdrm, sublet. $360, neg. 731-5364

NEWTONVILLE, F 20's. 1 bdrm enlrgd Vict. hs nr T very nice, $240+. Avail 1/1, call 965-5835

NORTH ALLSTON, 4 sk 1F 20+ for 5bdrm, 2 full bth dplx w/prchs, on st. prkng, nr T. No pets. Avail 1/1. $255+. 787-9890.

SHARON, beaut hse, quiet area, furn rm, w/d. Skng: nonsmkr, prof. $350+ util, call 784-2090

SOMERVILLE, Davis Sq, 3F/1M/2 cats sk M/F 25+ for group hse. Shr chores, food, fun. No smk. $254+. 1/1. 628-6526.

SOMERVILLE, Davis Sq, nr T, 1M/2F & 2 children sk veg (but not macro-neurotic) good humored (but not cynical) awake, non smk, energetic, non-stdnt, M 26+ to join cooperating hsehld. $275+. Avail 12/1. 625-7941 or 776-7702.

SOMERVILLE, nr union Sq, M/F couple sk same to shr 9rm hse, 2 bath, for 4BR W/D, avail aprox Dec. 15. $525+/mo. 628-3324.

South Boston, 1 M sks 2 25+ resp prof. No pets no smokers, 350+ 269-6023

WALPOLE, rmmt nd for single fmly 3bdrm hm, $250/mo+ utils & sec dep. avail immed Call Dean 668-4406

WALTHAM, Female only, liberal & open-minded, Bi ok to share 8rm-2bath house. $275-350+ ½ util. 893-6665.

WATERTOWN, 1M 25-30 nded to sh 4bdrm/7rm semi-coop hse w/2F & 1M. Frplc. 11/1. Call Matt, 894-8147.

WATERTOWN, F rmmt 25+ wntd for lg non sexist 6 person co op. Previous co op exp pref. Shr comfrtble Vict hm good food (all kinds), chores, yd, dck, birthdays, gourmet kitch, W/D, frplc, nr T, no pets or smkrs, 1yr committment avail late DEC $350+ utils 924-9342

WAVERLY, sk F prof to shr 5rm apt nr conservation land. $325 each. 489-0214. No smokers.

WAYLAND/LINCOLN, Share spacious house in wooded area. $400 358-5505

WELLESLEY SQ., Nice rooms, $300-$500 incl. utils. Walk to everything, kit, w&d, congenial. 237-6310 Adelle.

WESTFORD, F lrg 4 bdrm, 2 bth home, plenty rm for privacy, 100 per wk+, 937-2425 or 256-4403.

WEST MEDFORD, woman to shr top flr apt. No smk/ pets, $300 incdg ht/ hw, 868-7569 or 483-3417

W. MEDFORD- 28+ for sunny rm and spac. hs. Fireplace, lg yd, parking. $250+ call 483-6159

INVESTMENT PROPERTIES

NANTUCKET ISLAND REAL ESTATE
Thinking of owning your own Summer Home/Investment Property on Nantucket Island? Let me do all of the leg work. All arrangements made. Call John 849-1432. Island Broker

Revere Beach, lux 16flr condo 3bdrm, 2 full bath, lg balc, amenities, sauna, pool, gym, prkng, tennis cts, lndry fac. Owner will tk bk note (neg) 825-5009. Low mrtg for right person.

PARKING SPACES

GARAGE RENTAL, $50 per month, Somerville. Call 547-6074

CAR STORAGE, available for Winter months in Malden. $60/mo call 321-5618

ATTENTION!
The classified office will be closed Thursday and Friday the 26th and 27th of November. The deadline for ad placement is Wednesday at 2:00 p.m.
Have a Happy Thanksgiving!

ROOMMATES

ALLSTON, 2bdrms share spacious, renovated, nr T, shopping, partially furn, closets, prkg, 12/1 254-7625

ALLSTON, BRIGHTON, 1F 25 to share sunny 2bdrm w/same, ht/hw incl. On T. Prefer non-smoker. Dec 1st occ. $360.50/mo. Call 738-0706 or lv mssg.

CHELSEA, 2 Fs lkng for F to shr spacious 3 bdrm apt, conv to bus & T, 225 mo +util. avail. 1/1 889-4855

EAST SOMERVILLE, M/F for 1 spac. rm in 3 bdrm apt. near T, $230+ util. Avail now. Rong 628-8202.

GM 35, sks temp. rmmt sll. wkdays metro west area, prof. resp. outgoing, call 603-864-5077 wkends.

JAMAICA PLAIN-F37 seeks friendly, indepned woman to share sunny 2br apt 3min from arbor, polit progress Apt yd cond wash mach no pet or smoke $275+u 522-2240

Underground Camera's
QUICK PICS!
Buy 2 Get 1 Free!!
Buy 2 rolls of our premium quality 35 mm film and get one free PLUS get a $2 refund by mail!
May not be combined with other offers
Expires 11/26/87
UNDERGROUND CAMERA
ONE·HOUR·PHOTO
Cambridge 31 Church Street 661-5727

HARVARD SQUARE, studio apt. 5 wk sbl. chmg vict. hs., 500 inc. util. 497-2163

HARV. MED./BRIG. CIR, lg 3 bdrm, freshly pnted, kt, bth, washr, prv. dk & yd. 1pet ok. $975 + util. 442-7139.

LOOKING FOR AN APARTMENT, HOUSE OR CONDOMINIUM ? THE NEW, EXPANDED REAL ESTATE CLASSIFIEDS IS THE QUICK, EFFECTIVE WAY TO FIND WHAT YOU'RE LOOKING FOR!

JAMAICA PLAIN, In hse, Warm, spac 2bdrm, new K & B, porch, $645...X—lge 3bdrm $795, no fee, R.E 734-4200.

JAMAICA PLAIN, A stone's throw to the Pond, chrmng & snny 2bdrm w/din rm, mdrn K & B, great yrd, $750 unhtd.

JAMAICA PLAIN, Architectural Delight! Spac Victorian 3bdrm condo. Lots of personality, great kit, d & d, lndry, walk to Pond & T, $1100 htd.
PLEASANT R.E.
522-4600.

LOFT SPACE, nr So. Station. 2500 sq ', $1000/mo. Call 262-5412 evenings.

NORTH END, Beaut 1bdrm furn w/frplc, lndry & sunlight atrium. 12/1 or 1/1 -5/1. 899-2552.

PORTER SQUARE, 5rm, 2bdrm. $700/mo. first and last. Eves call 628-9871.

ROSLINDALE
2BDRM TOWNHOUSE
Off Turtle Pond Parkway next to golf course. Lots of trees and open space, free parking, on bus line. $461 rent incl heat, h/w. Must have good credit and references. Call 325-6777 9-5

WINTHROP, sunny, spacious, waterside, 2BR condo for rent. Livingroom, 1 bathroom, eat-in kitchen, balcony. Walking distance to beach, easy drive to Boston. 2 car parking. $815./mo. Call 846-1338

COMMERCIAL SPACE

BROOKLINE, Lrg, Prof. office, wide therapy table, beautiful bld., nr T, Time-Share. $300/mn 739-0940.

ARLINGTON
Sunny duplex condo. 1 bedroom, 1½baths. Modern kitchen with dishwasher and disposal. Cathedral ceilings. Heated garage. On T. $134.9K. Principles. 643-5581 Leave message.

BOSTON CONDO SEARCH
ASSOCIATES
BUYER/SELLER/INVESTOR
Why look any further? Leave it to us. Let us save you the time and trouble which adds up to making and saving your money. Mr. Florenza 523-5446

FENWAY CONDO
For sale by owner, 2bdrm, 2 baths, fireplace, beautiful condition. Top floor, over looking park. 1,088 sq ft. $160,000. 628-8354

JAMACIA PLAIN, 2 bdrm condo.top flr bright, snny, Arb. Pond 1 blk, prkg, dack. Owner transf 92,000/offer. 877-3622.

JAMAICA PLAIN, Several condos available in a variety of areas of J.P. All close to T, shopping, and park. 1bdrms starting as low as $116.5 & up.
T.R.E.E. 593-6055.

LYNN, Swampscott line, Catch your wave at (the Breakers.) Only steps from the ocean. These studios and 1bdrms are now available starting as low as $77K. T.R.E.E. 593-6055.

PROVINCETOWN, Captain Jacks Wharf. Unique 1 bdrm studio w/loft. Spectacular location, weekly income $550-$600 possible. $75,900 to $95,900. Rick 875-4085 Diversified Funding Inc.

Revere Beach, Lux 16 flr condo 3bdrm, 2 full bath, lg balc, amenities, sauna, pool, gym, prkng, tennis cts, lndry fac. Owner will take bk note (neg) 825-5009. Low mrtg for right person.

HOUSES FOR RENT

ALLSTON, 4-5bdrm triplex mdrn kitch & bath, yd, pkg, dark rm, $1300/mo 232-0963

CAMBRIDGE, Porter, Chrm newly renov 8rm hse, mdrn kit w/dw, 2 bths. $1000+. Av immed. Shrt trm ideal. No fee. 625-3822.

GOVERNMENT HOMES from $1, (U repair). Delinquent tax property. Repossesions. Call 805-687-6000. Ext. GH-1953 for current repo list.

NANTUCKET ISLAND
Have you ever considered the possibility of owning a summer home, while making an excellent income investment? If you're interested, call John Macleod at 849-1432 for details. Island Broker.

WEST NEWTON, CO-OWNED ½ dplx, 3bdrm, liv rm, eat-in-kit, bth & bkny. Co-ownership agreement. Nr train & bus. $155,000. 969-9641. By owner.

LOOKING FOR AN APARTMENT, HOUSE OR CONDOMINIUM ? THE NEW, EXPANDED REAL ESTATE CLASSIFIEDS IS THE QUICK, EFFECTIVE WAY TO FIND WHAT YOU'RE LOOKING FOR!

HOUSEMATES

ALLSTON, F for 5 bdrm near T, no pets, $200 incl. 254-6706.

ALLSTON, M/F 26+ 2 Bdrm, indp. hsehld, $285+ inc util. No smoke pets or drugs. Nr Pike & H Sq. Aft. 6pm 783-4715.

ARLINGTON, CAMB., 3M sk 1M 25+ prof resp for 1bdrm in spacious, friendly house. Avail Nov 15 $225+ utils + 1 mo sec. 643-2292 or 643-8939

ARL/CAMB, 3M sk 1M 25+ prof resp for 1bdrm in spacious, friendly house. Avail Nov 15 $225+ utils + 1 mo sec. 643-2292 or 643-8939

ARL?CAMB, 3M sk 1M 25+ prof resp for 1bdrm in spacious, friendly house. Avail imed $225+ utils + 1 mo sec. 643-2292 or 643-8939

ARLINGTON, 2M 1F sk resp F to shr frndly hsehld nr red line, no smk/ pets, $271+ utils, 646-6201

ARLINGTON, sk 23+ F resp/cin to share pleasant, lrge 1st flr of 2-fam in nice nbrhd. 10-min walk to Red Line. No smoking, no pets/kids. $387+ util. Pkng addl. 646-9960

BROOKLINE, Enjoy living in lg spac hse, lge bdrm w/frplc, sunny, own bath, lndry, pk opt, sk F w/head on shoulders. $475 w/utils. 738-0712, lv msg please.

BROOKLINE, near Coolidge Corner. 3M & 2F sk F 25-40 to share lg hse w/hdw floors, big kitchen, sunny rooms. Close to T on res st., no pets or cars call Richard 277-4232 lv mess

BROOKLINE, top floor of large house spacious, pvt, 3 rms w 2 baths. only shr kit liking 4 F 30+ quiet, respon. no cigs $675 will cover all utils. 232-6775

CAMBRIDGE, 1F for lg 2bdrm $300+. Neat clean frndly indep, will consdr sublet 12/1. No smk, pets. 661-0322.

CAMBRIDGE, Friendly, independant household seeks woman 26+ for 5 bdrm house btwn Inman & Ctr Sqs. No smoking, pets. $250 includes util 354-8425

CAMBRIDGE, M/F to share w/ 2 M, charming sunny hse close to H.Sq./Fr.Pond, avail 1/1. $340 all included, call 491-6265 ref. req.

CAMBRIDGE, Prtr Sq, 3F 2M sk 1M 24+ for frndly, indep, 6bdrm hse nr T. $265+ utils W 725-5261 H 864-5049

CAMBRIDGE, Prtr Sq, rm for 1M in lg ind/coop Vict. w/2bth & 2 kit & 1M&4F No smk/pets $265 incl util. 628-5468 wkdys till 9,wkends 10-5.

CAMBRIDGE, shr a twnhse w/3 others. 14 rms, semi-coop, rm 9x12, w.w. crpt., 2 blks from T, rf dck & patio, w/d. $390 incl. all. 492-6180.

CAMBRIDGE, shr a twnhse w/3 others. 14 rms, semi-coop, rm 9x12, w.w. crpt., 2 blks from T, rf dck & patio, w/d. $390 incl. all. 492-6180.

CAMBRIDGE, SOMERVILLE, 3F, & 3M (25-51) sk F or M for friendly non-smking, semi-veg co-op nr T. Share gd food, conversation, chores. No more pets (have 2 cats) Call, 623-7633 until 9pm.

CONCORD, M/F 25+ veg to shr lg 4bdrm apt in hse. Nr Walden & train no smkrs pets or Republicans. $280 incl. heat. Avail 12/1. 369-1170 or 369-4160.

DEDHAM, Wholistic co-op, semi veg, supportive non smok profs, newly renv vict. nat enviro $300+ 326-8391 or 326-5371.

REAL ESTATE

ALLSTON, BRIGHTON, F 25+ to share sm apt. near T & stores. Wash & dry incl. No utils. Must like cats. $285. 254-0288.

ALLSTON, comf furn 2bd on T. Neat, quiet, non-smoking GWM, 40 sks sim 25+ $400 all inc. Jonathan 277-2484

ALLSTON, Comm Ave, 2F sk F 25+. $236/mo.+ utils. Resp, non-smkr, no pets. 12/1. 787-1193.

ALLSTON, nice safe neigh hs. Lk for R mate Dec 1 sun rm conv to T would lk intres but stable person $300+ Lv mes 783-3695

ALLSTON, nr Harv. Sq., Star mkt, bus. $260+, 2F seek no-smk 26+ M/F. If u r nice and neat call 254-4236

ALLSTON, roommate wanted for 3 bdrm looking for 3rd very spacious, unfurnished. $350/mo. Call 254-2171.

ALLSTON, Safe area nr T & shopping nd 1 F, 25+ only wkg prof no drugs, booze, smkg. Stable domestic respon. Gd disposition, no pets for lease apt w/ 1 F & 1 M (older) own rm + storage shr all else $265/mo + util/ht/sec dep no party people please call after 830pm ONLY. Avail. now 254-0506.

ALLSTON; semi-furnished rm nr T, share kitchen and laundry $275/mo includes utilities and phone. Call 254-3178

ALLSTON, Union Sq., rmmt wanted to shr w/ 1M & 1F. Wrkg. per. 25+ $263/mo incl ht. smk OK, 787-4737

ARLINGTON, 2 prof F sk rmmte for 3bdrm mod kit & bth, din/liv rm, playrm, lg priv. yd, w/pool, nr T. $325+ utils. 524-6481 lv. mes.

ARLINGTON, GM sks M or F for sunny 7 rm apt. hrdwd flrs, pkng, nr T, 375+ util, 641-0632

ARLINGTON, Lux waterfrnt condo 2bdrm incl ht & hw exc location $500/mo Lloyd 646-5486

BACKBAY, Beacon St., M or F for rm in great apt. on Greenline. From Dec. 15. $400. incl. utils. 236-8777.

BACK BAY F sks Prof. F 20's 2 bdrm, 1½ bath PH many amen. Avail Dec 1 $550. 536-3237. day/night

BACKBAY, Lrge bdrm in lux. condo. lvr & equip. ktch. 2 F sks M/F grad. or Prof. $530 avail Dec. 267-2140.

BEACON HILL, 2 easy-going Irish people sk working M/F 20-30 to shr 3 bdr top flr apt from Dec 1. Own rm, conv to T. $375/mo incl heat. 523-6418

BEACON HILL, One bedroom in three bedroom apartment. M or F 21-26 years old. W/W carpet, wash/dry in building, H/H incl. $408 per mo. Call 367-6266, leave message.

BELMONT, F 30+ to shr 3 bddrm apt. Non-smkr, consid. $300+. Call 484-0478 until 10 P.M.

BELMONT, Four seek smokeless and petless person w/ sense of fairness, tolerance and sensitivity. $265+. 489-1250.

BELMONT, Seeking prof F, 30+, non smkr, to shr spacious apt nr T, $275/mo+, call 484-7586 (eves)

BKLNE/COOLIDE CRNR, 3 nsmk F 25+ sks same to shr lrge 4 bdrm apt. in 2 fmly hse. 1 dg no mre pets. $312 mn+ util. Near T. 232-1841.

BOS/SO END, 2 Prof. M nsmk sks 3rd for rmte 2200sq ft duplex sauna, ht tub, period details. Really wonderful $500 mn incl. ht & H20. 424-6790 David.

OUTH BOSTON
Lg. 4 bed flat near T, cat, smoke, no more pets. Good rent, 268-1991, lv message

MUST SEE!
BOSTON, JAMAICA PLAIN, Brookline Village area, Mod, 2bdrm apts. Pcnd view. Nr T, etc. $425 ea unfurn & $475/mo furn +utils., Call 848-5929.

BOSTON, M/F rmmt needed to shr a 3bdrm/2bath apt located in the financial district. Health club facilities, prkg, and 24hr security avail. Call 742-2539 lv msg

BOSTON, Nr Symphony, nice studio to rent. Hdwd flrs, close to everything. $460-htd. Avail 1/1 or 1/15. NO FEE 247-1669

BACK BAY, Room for rent avail Dec or Jan thru Aug. Pkng, wsh/dr in apt, frplc. 500 utils incl 437-9114

BOSTON, S.E., Nr trans. Furn rm w/refrig, 2 closets, shr bth w/1. Mixed racial hsehld into arts, sks quiet M or F, $320/mo. No sec dep. 424-0160.

BRAINTREE Quincy line. GWM 28 masc. seeks GM under 35 for 2bdrm w/ all conv. Must be stable, flexible, liberal. Smoke OK $275-350. Suite 135 P.O. Box 9167 Braintree MA 02184

BRAND NEW CONDO
ROSLINDALE, 2M 25 sks 3'rd (23-30, prof, neat, easy-gng) for beaut, new 3 bd/flr condo. W/D, cent A/C & ht, 2½ baths. Nr T, gd area. No pets. $350 incl fnt dr pkng spc. Call 325-8247

BRIGHTON, F 27+ to sr charm, snny, clean 3 br Resid. st, pch, bemnt, prking. $330+ now or 12/1. 787-2878.

BRIGHTON, F rmmt wnid to shr 3bdrm 7 rm hse w/ 2 F's w/d, $220+ utils call Dave at 332-3886.

BRIGHTON, 1M rmmt no stdnts, no smkg, quiet neghbrhd, prkg, close to T $260+ utils, plus dep 787-3057 call 6-10PM

BRIGHTON, 2 fdly indp F sk 1F 2 shr 2nd fl of hs nice spac suny sm rm Gdn w/d 320+ no smk 782-1690

BRIGHTON, 2F sk clean resp non-smkng F for lg. apt. in hse. on res. st. 25+, nr T. $240+. 787-0651.

BRIGHTON, 2 M & 2 F sk F rmmte. Rm avail in 5 bdrm hs, all imenities; w/d, fp, pking. Easy accsess to T. $310 incl all utils. Call anytime at 787-7697

BRIGHTON CTR. 3 bdrm hs, 2 M sk 1 M/F. Friendly, indpnt, co-op. $225+. Non-smkr. Tom or Rick, 782-6689 asap.

BRIGHTON, lg 2bdrm in hse, safe quiet ngbhd, nr pike, skng financilly secure, frndly indep nonsmk. F pref. $400. 787-2041

BRIGHTON, M/F 28+ to shr 2bdrm 1st flr 2 fam hse. $350+, call 782-2952 lv msg

BRIGHTON, Nohsmking M rmmt for 2BR apt. Hdwd flrs, sunny, on bus, Dec. 1 through Aug. 31. $362./mo. incl heat. 787-4838

BRIGHTON, Prof M 36, sks prof M/F 28+ fr beaut 2bdrm condo. W/D, nr Newton Crn, prkng. $425. Ted, 254-6046.

BRIGHTON, rm avail in a lux modern 2 bdrm apt, $525+ utils. Call 671-2459 (wk), 783-9512 (hm)

BRIGHTON, Rmmte to shr warm, spac 3bdrm, 1½ bath, porch $425 htd. R.E. 734-4200.

BRIGHTON,sks F 25+, rm in lg semi-veg, semi-coop hs in rsdtl area. Pkng incl, reasonable rent. Call 782-6922

BROCKTON, M/F to shr 6rm apt on busline nr cntr of town. Must have steady job/be resp. $187.50½ utils. 479-5691.

BROOKLINE, 1F kosher or veg for 2bdrm, liv rm, kit. Very spac, safe, nr T. Grad stdnt or prof. $295 incl ht/hw. 566-6808.

BROOKLINE AREA, Desperately seeking a roommate for a 2bdrm apt. Newly renov., spac., snny w/skylt, w 2 w, dw, lndry, nr T. $425 or $525/mo., choice of bdrm. Days, 498-1584 or eves 522-9489 ask for Nancy.

BROOKLINE/BRIGHTON, M/F to share a beautiful 2BR condo with prking, mod. kit. & bath, eat-in kit., hdwd., deck, near pub. trans. $450. heated. Avail 11/1. Call 739-1818

BROOKLINE-Cool Cor M/F nosmok to shr lg beaut 3br pat w/2F $300/mo inc ht Avail 12/1 or 12/15 232-2203

BROOKLINE, Dexter park 2F prof smkrs sk 3rd for 3 bdrm apt w/w d/d prkng T. Sec $423 566-6708

BROOKLINE, F 28+ nonsmkr to shr spac twnhse 4bdrm 2 bath, lg liv rm w/frpl, new kit, nr T. $375 inc ht. 731-3883

BROOKLINE, f sks M/F in 2br. Dec. 1 near T, w/laundry. $375/mo., no deposit. Call (w) 572-2991 or (h) 277-4334.

BROOKLINE, M for large 3 bedroom near Beacon T. 2 baths, diaposal, d/w. Absolutely must be very quiet, clean, non-smoker prefer prof M over 30. $400 Call Steve 739-0720

BROOKLINE, Prof. M sks rspbl, indep., quet M to shr lrge apt. no-smk/pets total $290 738-5610.

BROOKLINE, Prof GF 40, & well behaved dog, sk quiet, cln, resp prof F 35-45 to shr nice homey apt $350+ utils Avail 11/1. 739-0523

BROOKLINE, Prof F non smkr 28+ to shr 2bdrm apt close to T & stores. $350+ utils no pets call 734-6765 between 6-10PM

BROOKLINE VILL. 2F sks 3'rd F 24+ to shr spac, rent cntrlld apt. $240/mo, non-smk & no pets, 566-4581

CAMBRIDGE, 1 Pro GM needed for lg 2 bdrm apt in Harvard Sq., must like cats, $475 includes ht/elec, call 864-2933

CAMBRIDGE, 2 bdrm apt. nr Hvt Sq. 1 M96 sks M/F 24+ $350+ util. Call 576-2960. Ask for Mark.

CAMBRIDGE, 2 br F sks F 25+ veg non smok, No more pets esy going. Grad or work OK. Avail 12/5. $415+. 623-7447

CAMBRIDGE, 2F nd 3rd in lg. 3bdrm apt. No smkng. $362+ utils, washer, nr T. 491-7022.

CAMBRIDGE, 2 M seek M/F, non-smoker for three bedroom apt near Fresh Pond. Walk to T. $300/mo + utilities. Call Bill at 876-8319 available imed.

CAMBRIDGE, lrge bdrm in spac. hse, avail 12/7. Prkng, T, w/d. No/pets, smoke or drugs. $325+ 491-2764.

CAMBRIDGE, mid father-son seek mature, pref F rmmt. Clean, quiet, semi-veg. No smoke, pets, $350. 864-5631

CAMBRIDGE Mid, lg rm avail in beau Vict. hse nr T, new bths, kit, w/d, dw. $425+. 354-5861.

CAMBRIDGE nr Ctrl: nt, smk, prof, 39, sks same 28+ to sr new apart. 10 min to T. $450mn +. 876-4256 5pm.

CAMBRIDGE, Nr Harvard, Beaut 4bdrm, wd flrs, lge kit, patio, huge bdrm, $395+. Sander R.E. 864-8772.

CAMBRIDGE, nr Porter Sq., M & F sk M/F for sunny 3bdrm nr T. Non-smoke. Dec. 15. $317.50+ utils. 354-3980 aft. 7

CAMBRIDGE, Nr Porter T, 3 mo. sublet, lge bdrm in Vict hse, nonsmkr, $340/mo. Lv msg 354-6540.

CAMBRIDGE PORT, We need a third! To shr 3 bdrm, 7 rm hse near River. $390+ util. eves 354-5868.

CAMBRIDGEPORT, Avail immed. 1 lg. rm 9 Vict. hse. $400+ utils. Call Nathan at 354-6883.

CAMBRIDGE, p-time non-smk rmmt saught. For someone who trav or lvs eleswre, rent; negot, 876-8319

CAMBRIDGE/SMRVLLE, near Harvard. 2 for large, sunny 4 br, lr, dr, wd flr, safe res. nbrhd. $300+. 628-5963.

DORCHESTER, Neponset, Prof GWM sks same to shr 2bdrm apt in Vict hse w/ resp, non-smoker, no pets. $300+ sec+utils. 825-1535.

DORCHESTER, resp M/F 25+ to shr attrac 3bdrm apt. W/d, nr T/ UMass, w/ 2GWM. $250 /mo incldg utils. 282-6459, 5-7:30pm

DORCHESTER/SAVIN HILL, stdnts & Prof. newly renov. ktch privl. $85/$110. Call 436 7528.

BOSTON, Prof M wanted to share lux. 2 bdrm. condo. on T, pkng, $500+½ utils. Call 698-5452 7-9pm weekdays only

SOUTH END
GWM 27 prof nonsmoke, nondrug, sks same 25-31 to shr 2 bdrm, 1 bth furn. new apt. many amenities. $495+sec+last+mo+low ht. 482-9384

FENWAY/PARK DR
F23+ non smkr to share sny 1br w LR/BR combo. 2 cats. Resp. Til Sept. Grad stu ok 325htd 536-4779

FRAMINGHAM, GWM sks GM to shr condo. 872-1639.

LEXINGTON, sk 20-25 yr. old F non-smkr to shr 4bdrm farmhse w/3F. Prkng avail, on T line, access to Rt.2 & 128. $287.50+ utils. Call 861-8792 or 861-7665.

LOWELL/ DRACUT new condo 2bdrm, nr 38/ 93/ 495. Pref nonsmk; intelligence wit a plus, no homophobes, $300, 454-3692 lv msg

LOWELL, GWM, young nonsmkng prof wants same to shr lg 5rm lux, 2bdrm condo, pool, jacuzzi, tennis. $425+½. Call 256-9590

LYNN, Prof M/F wntd to shr lg apt w/2M. Hdwd flrs, nwly painted & papered, $250/mo+utils/sec. 595-7925.

LYNN SCOTT-KINGS BEACH GWM seeks same for sunny 6rm furn'd apt. Near bus, train, beach, mall. Must be responsible, independent & neat. Non-smoker. Peter at 595-1237

MALDEN, M/F non-smkr to shr great 3br, 6rm owner-ocpd. apt. w/1M prof, 28. 5 blks to Malden Ctr. T, 15 min by car to Cam. $425+. Bruce (w) 861-3816 or (h) 891-9540 or 397-8738.

BEACON HILL
Prof F 25 sks same to shr sm sunny 2bdrm apt., garden rfdeck, W/D in bldg, full kitchen, excellent loc. Avail Nov 15 or Dec 1. $385/mo incl ht/hw. Call 742-6324 evenings, leave message.

BELMONT, 1-3 rmts for spac 2 story apt, conv to T., off street pkng. $312.50+, avail 12/1-1/1. Call 484-8450

BOSTON, S.End, Prof F 25, seeks same for huge, new renov 2bdrm apt, w/d, frplc, MW, D/D, W/W. $600+. 482-0541.

BRIGHTON CENTER, Avail now, 1 F for lg house. No pets/smk. $230/mo+. Wash/dry. Near bus. 787-0090.

BRIGHTON, Warm and independent woman seeks same for lvly 'home' $325. Pls lv msag, 730-3700, x659.

CAMBRIDGE, 1bdr in 4bdrm hse, 3 firs & frpl 1M/2F sk 1M/F $287+ util. Call Carla or Eric 576-2960.

CAMBRIDGE, F (30-40) sought to share 2bdrm, 2 porch apt. off Huron Ave. w/F (36) designer. Great neighborhood. $415+utils. Call Chris 547-5050.

NEWTON 4 Corners, M/F to shr nice 4 bdrm single fmly mod kt, 2 bth, Avail now $300. 782-1788, 782-5045.

NEWTON-quiet n/smok young prof to share 4bed and 2bath safe near T 300 mo avail dec 1 527-4477

NEWTON, Seeking female 30+, quiet, clean, professional $375 includes utilities. 332-7476

NEWTON, sk prof 25+ namk to shr 2 bdrm apt. w/ same near center convient to rte 9. $400 mn ht & h20 incl. Call 527-0633.

NEWTONVILLE, 2 for 3bdrm. Frpl, nr T, indry incl, $258.33+utils. 12/1 occpncy. No students. Call Jerry 965-5547 eves or 641-2900 ex 383 days.

NO CAMBRIDGE-Apt 2M/1F seeks working F 30+ $143 mo quiet house share chores no pets/smoke pl 492-5239

NORTH CAMBRIDGE, for 4bdrm apt (2M/1F) sks working F 28+. $143/mo. Share chores, utils. No pets, smkrs, pll. 492-5239.

NORTH END, M/F for small 2bdrm apt. non-smkr pref. $300/mo.+ 12/1. 569-2886 (work) ask for Bill K.

NORWOOD, M/F wanted for 2bdrm duplex, w/w, AC, d/d, pool, tennis, prkng, $340/mo. Nr 128, 1. Jan 1. 769-9637.

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Perm resp gay male roommate non-smoking deposit ref req. Share home with 4 gay men. 664-4443 Brandy

CAMB./SOM.
Porter Square, 9 Feminist women seek 3rd, 24-35. 7 room apt. Share food and humor. No smoke. 11/15 or 12/1. $230+. Call 666-0916.

WATERTOWN, Roommate to share 2 bdrm hse w/ sin mom, near Watertown Sq. on T . $325 plus util. Avail now. Call 923-2343

ROOMMATE WANTED
GWM seeks gay roommate to share apt Salem,Nh rent negotiable should be under 30 call 603-893-7628 Mike. Furnishe, clean, neat

ROSLINDALE 2 M sks M/F 26+ nonsmk, lrg snny apt. You get 2 rm suite top flr. Safe quiet neibhd. $312+ util. 469-9624 or 323-0524.

ROSLINDALE, Prof M sks pr of over 30, nonsmkr to shr apt. Ideal for freelance designer. Nice st., near T. $325+. 469-4680.

ROSLINDALE, rmmte to shr 2 bdrm apt. Nr T , prking, non smk, hw & ht. $375. Call Jim 323-1800.

Selling or searching for MUSICAL INSTRUMENTS OR EQUIPMENT? See Music & the Arts department

SOM/DAVIS SQ., 2F, 1M & Cat sk M/F to shr a semi-coop, socialy concious hme. Sunny, hrdwd flrs. $275+ 628-2685.

SOM D. SQ. F rmt, 35+, quiet, rsp., relaxed, for rm w/pvt. entr. shr 'Bohemian Chic' w/wrt/media artist. No cig $350+ 625-1685. lv msge

SOMERVILLE, 1F, 27 sks 2quiet, rspnsble F/M to form semi-veg, semi-coop hsehld, $250+. No pets. Call Anne, 666-1267.

SOMERVILLE, 1F to shr lg, sunny, 2bdrm apt nr T & buses, prkng, nonsmkr pref, $335+ utils, call 776-0993

SOMERVILLE, 2M sk 1M/F for 3 bdrm apt on T. Hdwd flrs smkg ok $260+ call 628-0497 Ray or Tim

SOMERVILLE, 2M, 2W age 21-32 caring indep hsehld sk M/F 24+ for 1 rm $295+utils. 263-2177.

SOMERVILLE, 2M sk 1M/F to shr 3bdrm apt, nr Davis Sq. T, w/d, lr, dr, $333+ utils, avail now, 253-2173 or 623-8530 eves

SOMERVILLE, 3 mature M lkng for 4th person either sm interior room $275 or lg rm $350+utils. On buslines. First, last, security. 629-2460.

SOMERVILLE, F 26 sks F Prof or Grad student for mod 2 bdrm near T. I smk have a cat and easy going. $315 heated. 666-6088.

SOMERVILLE, F 21-30 to shr lg sny apt avail asap. Prkng, $312.50+utils. No pets, nr T. 776-9339. Lv msag.

SOMERVILLE, F non smkr to shr 2bdrm apt. Nr Porter Sq., lg rms , hdwd flrs, $400/mo+ utils 666-3152

SOMERVILLE, F roommate, financially responsible, quiet, empathetic, holistic lifestyle. $347.50+. Marilyn at 894-8440 M-F afternoons.

SOMERVILLE, Magoun Square, 1bdrm in 3bdrm apt. Independent M/F mid-20's pref. $250/mo. 623-1731.

SOMERVILLE
Nr Tufts, 3F & 2M sk 1 M/F, 24+, to shr 6BR dupix, d/d, indry, w/w, 2 full baths. $330/mo. Incl utils, nonsmkr, no pets. 629-2087.

SOMERVILLE, nr Inman Sq., F 26 sks 1 or 2F for 2/3 bdrm apt. $200 or $300+. Avail 1/1/88. Intv now, call 776-1986

SOMERVILLE, Porter Sq, GM 24 sks indep, respons. person to shr lrg. apt nr T. Great loc. Avail 12/1. $245+. Steven 628-0257

SOMERVILLE, Porter Sq. 2F's sk F rmmt 27+ to shr 3bdrm hse nr T no smkg, pets ok $250+ utils 666-1796

SOMERVILLE, Sk roommate, Large room, share kitchen & bath. $250+. 628-3970 wkends or before noon. Mark.

SOMERVILLE-WTR HILL: Sk F non-smk 25+ prof or grad to shr 7 rm apt. Sunny, hdwd. $316.67 inc util 629-2589

SOMERVILLE, F 30+ to shr lrge 2 bdr apt. $250 + util. Veg. pref. 1 cat now. 628-7397.

SOUTH END 1 F sks 1 F to share rm in modern Condo, spac, w/w, fplc, nr T. Avail 1/1 $400mn. 266-1054 eves.

SOUTH END, F nonsmkr to shr nice quiet 2bdrm apt 2blcks to Pru T stop. $300+ sec 267-8147 after 8PM before 10AM

SOUTH END, GWM 24, sks M/F 2 share 2 lg bdrm, modern apt nr T, incl: fireplace & deck. Avail now $505, after 9 PM at 247-1757

SOUTH END, M 26 W nice 2bdrm apt to share w neat respons. person. Avail dec. $370+ Mike 247-7681.

SOUTH END, rmmte for spac 3 br dupx tnhs nr Copley, T, we are 2 GWM and one cat, all non-smkrs. Avail 12/1. $425 incl ht. AM 494-8200, ext 523. PM 536-2104

SOUTH END, seek friendly, resp M for 2bdrm w/M 24 non smk some smk ok. 3rd floor, sunny, modern kit+, bath, hdwd flrs, w/d in bldg. $450. Avail immed. 338-7251. Leave message.

SOUTH END, sk 1 non-smkng M or F. 2bdrm, 2bath dplx w/bk yd, frplc, dw, nr T, prkng. $550. 451-0974.

SOUTH END, Spac 2bdrm apt. prkng. F s9 ez-going rmmte. No pets $455/mo.+ utils. 266-5203.

CAMBRIDGE, SOMERVILLE, Nr Porter Sq., 5 min from T. M/F 28+ to shr 2 bdrm furn, quiet nbhd, porch and yard, $475+, 623-8551

CAMBRIDGE, SOMERVILLE, ln. Sq. Shr 7-rm apt w/2 other students. $410 incl. util.628-8984

CAMBRIDGE-SOMERVILLE, F sks responsible, clean, friendly, F 25+ for 3bdrm $325+. Call 876-7963

CAMBRIDGE, to shr 2bdrm Harv. sq. apt. Parquet flrs, track lighting, cable tv, off-st. prkng. $500+. 868-9114.

CAMBRIDGE, to shr 2bdrm Harv. sq. apt. Parquet flrs, track lighting, cable tv, off-st. prkng. $500+. 868-9114.

CANTON, 2F rmates wanted 20 min to Dntw Bos flrpl Lr+Dan bedrms 16by12 w/kin clos T. $400 13by9w/2req auze clost. $370 some avail storage in bsmt incl all ut exc phn avail 12/1 call Bob 828-4635

CHELSEA, 2 Fs lkng for F to shr spacious 3 bdrm apt, conv to bus & T, 225 mo +util. avail. 1/1 889-4855

CHELSEA, Rm avail, Admiral's Hill. Mdrn. Furn. except bdrm. $400+. Profs. only. 727-7200 days, 889-5199 eves.

CHESTNUT HILL, GM or F to share 2bdrm condo new ww pool tennis $500 incl util parking 469-2785

CHESTNUT HILL, F 21+ to shr spacious 2bdrm apt free pkg, nr T, $375/mo 876-0215 ASAP

CHINATOWN, Rmmts nded for live in loft prvt lvng. Wrk spc. frt. elev. $475 incl ut key fee 482-1997

Creative apt. of two seek third large 3rd floor w/ DW/WD very nice avail 12/1. $300+utils. 427-0429.

MISSION HILL, Creative apt. of two seek third large 3rd floor w/ DW/WD very nice avail 12/1. $300+utils. 427-0429.

QUIET DEAD-END STREET
ARLINGTON, rmmt for 4 bedroom apt to share with 2F, 1M and 2 cats. $245+ utilities, smoking OK, no parking but close to T. Avail imed. Call 646-5950

DORCHESTER, $267+, M 30 sks 2 fr beaut, 5rm apt, hdwd, sny, newly rnv, nr/T, 93. n/smk. 926-2006 lv mess

EVERETT, Prof M 32 sks non smkr to shr mdrn 2bdrm apt in quiet bldg mins to dwntwn Boston, bus at door, $325 incls ht,hw,elec, cable. Avail now call anytime 389-5010

FRAMINGHAM, sk M/F, 25-35, non-smkr, resp to shr attr. 2bdrm condo w/prof, 30. Cnvnt to Rt. 9 & Pike. pool, tennis, prkng, $475. Call Alan, 879-0333 lv. mes.

CAMB- FRESH POND, Prime location, great spac. 2 bdrm. apt. w/nat. wdwrk. In 2 family hs. A real neighborhood; nr. T and park. F seeks rmmte 25+, prof., non-smoke $440+. work 423-9790. home 497-5145

GWM wanted to share beautiful upper Comm ave apt. balcony 15 min to dtn on G leave msg 734-2565 $350+

HAVERHILL, GWM 5-rm apt. $250/mo+utils. Avail Dec. 1. Legitimate calls only, no sex calls. 372-0199.

HYDE PARK, On T, unfurnished room to rent, kit priv, washer/ dryer. $250+utils. 364-6683.

MOVE IN NOW
JAMAICA PLAIN, rmte M or F to shr 3 bdrm in J.P., $216 mo, $125 deposit, pets neg., ciggs. OK, call 522-0170

IN THE COUNTRY
GWM young professional wanted to share house w/ 2 GWM av 11/20 Ashland phone 479-5957 350 mo

JAMAICA PLAIN, 1 room $240, ht. incl. All new hdwd flrs., relaxed cheerful musical hse, nr transp, 522-5721.

JAMAICA PLAIN, 1 room $240, ht. incl. All new hdwd flrs., relaxed cheerful musical hse, nr transp, 522-5721.

JAMAICA PLAIN, Fully furn, lg, 8rm Vict. home. To shr w/2GWM's. 2 blks to MBTA & shops. $350 incl utils. Call, 524-4898 ask for Ron.

JAMAICA PLAIN, Fem rmmate wanted for 2 bdrm apt/ nr T & pond, $365/mth + util. Call John at 524-6801

JAMAICA PLAIN, M/F for large sunny rm. Rent $260+last/sec., $500. Near T, 524-1000 Will.

JAMAICA PLAIN, Prof F 28+ to shr sunny, lg. 2nd flr 2bdrm, furn, w/d. $300+. 232-2344 or 524-0054.

Looking for female 20-35 for sunny apt, 2bdrm, 6rms, pool, on bus line. $250/mo. Call 436-8642.

MEDFORD, 2M sk 3rd for 3bdrm apt. 20+. Smokers o.k. $225/mo+. Call Gary or Joe, 396-9218.

MEDFORD AREA
M/F 24+ for spacious 3 bedroom apt. Convenient to all shops and T, 93. With driveway $300 395-7080

MEDFORD, Berklee prof sks tworking M to share beaut spacious apt. put ent, high ceil, $500+mo. 391-6004

MEDFORD, Looking for M/F 24-30 prof/grad stdnt to shr 2bdrm apt. Nr T, hdwd flrs, $275/mo+ utils 391-3382

MEDFORD, N. quiet neigh. nr Falls & 93, mod. 1BR apt. w/sep. ent. frplce, w/d, patio, carport, mod. kit. $600/mo. Incl. util. GM Prof. pref. 395-5776.

MEDFORD, Nr Tufts sks F 25+ prof or grad stdnt to shr 2bdrm apt w/d, d/d, prkg, nr bus & T $350+ utils 395-1853

MEDFORD, Prof. 25+ to shr lrge 3 bdrm Apt. w/ M near bus, very nice clean. $350+ util 391-0745.

METROWEST, roommate situation desired by GWM for December 1. To share with young professional who doesn't mind a smoker. Call David 485-4546

MISSION HILL, M(33) classical musician F(28) child-care worker looking for quiet non-smoking 25+. Avail Dec 1 or after. Rent $200. Call Robert 445-6669

NEEDHAM, 3rd roommate needed, $300 +, 27+, prof, consid. Reply bef. 12/22 for 1/1/88. Call 449-3735, keep trying

NEWBURYPORT, Share sunny apt. near Newburyport, 2 frpls, hdwd flrs, prkng, W/D, no cigs. $330+. Avail. now. 465-2357.

NEWTON CENTER, Nr T non smkrs for 2rms in 2flr sunny apt. $275-325+ utils 969-7576 lv msg

NEWTON, Cr. Skg F(e) over 30. Great apt- spac, frpl, W/D, d/d, pkg, conv Trans, etc. 2 bdrms avail $275 or $375 & utils. 969-5490

ARLINGTON, 2F seek 1 prof F, 27+ cozy, sunny, room in lg sunny friendly apt. Avail 12/15 250+utils 646-7707.

ARLINGTON, Prof for 2bdrm in hse. 5rm mdrn kitch, prkg, non smkr, no pets. $405+ utils 641-4933

CAMBRIDGE, F wntd to shr small but nice apt w/1M/1F/1 furry cat. $330+ utils. 354-2649.

CAMBRIDGE, Off BU Bridge shr 5 bdrm 2 9h, 2 kitch, w/d, $350mn heated, shrd util. 876-7113. lve mage

CAMBRIDGEPORT, Own rm beaut 3bdrm apt small yd, hdwd flrs, bsmt, 1 cat, smkrs ok 15mins to T $300/mo 354-5242eves or 499-4200 dys ask for Daisy

DAVIS SQ, SOMERVILLE, Charmimg 1850's 9ttage nr T. Need 1F rmmte 25+ to shr hse w/another F 34. Non-smkr, quiet, resp, must like dogs. Avail Jan. 1. $400/mo.+ utils. Call Jenny 666-3783 lv. mes.

DORCHESTER, Ashmont, F 25-35 to share rmy 2bdrm apt w/same. Sny, hdwd flrs, w/d, porches, walk to T. $325+, possibility of 3-way split for $225 each. 265-2411.

E.BOSTON, Roommate/roommates M or F to share large 2bdrm apt. New mdrn appliances, dishwasher, wall to wall carpeting, laundry avail in bldg, nr T, $375+ call Sam days 223-8395 or night 569-7372

FENWAY, to share 2bdrm. Prof GWM seeks prof GWM. $425/mo. ½ utils. Furnished! Call pm 536-4089.

JAMAICA PLAIN, Roommate wanted 2 bdrm apt. nice apt, good location, looking for someone resp. Call 522-0977 lve msg.

JAMAICA PLAIN, Nonsmokr, M/F for big 3bdrm, renovated, w/d, porches, nr T, Pond. $300/mo+. 524-2350 or call Peter 848-1870 Ex 142 dys.

JAMAICA PLAIN, Resp. M or F 26+ for indep. hse of 5 nr T, pond, Arbor. No pets/smking. Avail immed. $240-$297+. 524-7339.

MALDEN
Prof M non-smoker seeks M or F to share 2br townhouse. Pool, park ing and walk toT. $500. 397-0407 or 324-3751.

MEDFORD, BIWM sks BIM/F to rent room in lge 3bdrm apt. Must be strt act. $400/mo incl all. 396-5198 eves.

MEDFORD/SOM LINE, 2 rmts ndd for big 4 bdrm, 2 flr apt. 21/30 nonsmk, Avail 12/1. $250 mn+ util. Call Greg dys 726-3842, nghts 628-7721 after 11/16 395-0291.

Prof. F 20/30 to shr lux town hse, easy comm. to Bos. $450mn. 231-3055. immed. occupancy.

WATERTOWN
Quiet prof F sks same 29+ to shr 2 bdrm apt on Cambridge line. Non-smoker, no pets. $360/mo incl ht/hw & off st pkg. Avail 12/1. Call Amy 924-6895 after 6 PM.

QUINCY, rmte wntd small hse nice neighborhood 1 blck from beach, frpl, w/d $400+. 479-7979.

REVERE BEACH 24 hr scc, 3br lux. 2 ba. lg balc. w/w, pkg, pool, gym, sauna, indry fac. on beach $1100 825-5009.

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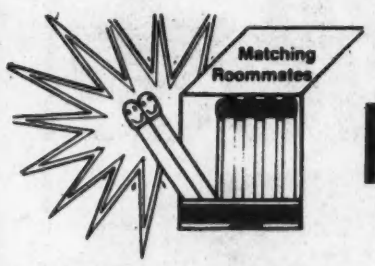

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WALTHAM, 1M sks M/F 25+ t shr lg 2br apt. No pets, $355+. Av 12/15. 891-9540, pref neat & rspnbl.

WALTHAM, 2 rms in hse nr. 128, Brandeis U., Mass. pk. Walk to bus & rail. $325 inc. util., din rm., kit., & liv rm. priv. Jay 893-0962.

WALTHAM, Prof F 28+ nonsmkr to shr beaut sunny hse in gd nghbhd. Lge yd, gd landlord. Must be thoughtful and considerate. $400/mo incl all. 893-0722.

ROOMMATE WANTED
Belmont, 39 year old male seeks mature, responsible persson to share 2br apartment with fireplace 440+ walk to bus. Call 484-8158. Leave message.

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BOSTON WATERFRONT, to shr attractive 2 bdrm apt. Non-smkr, Prof. Indry., secure $575/mo. 723-8325

WATERTOWN, 2F's (27 & 28) looking for F rmmt for Jan 1, 1988 to shr beaut huge Vict hse, nr bus, off st prkg, no smkg, have cat $330+ utils 924-6140

WATERTOWN, 2 Pros. M sk 3rd for comf. 3 bdr apt. close to bus line. Avail Dec. 1 $300+ util. Ram 661-1230 wk, 924-6287 eves.

WATERTOWN-BELMONT, rmmte wntd, indep. M or F for 3 br apt. No smk or pets. Short or long term. $300/mo, call 923-1658

WATERTOWN, F 28+ to share spac sunny apt by river w/ prof. F & cat. Garden and prkng. $317+, call 924-3058

WATERTOWN, F 28+ non smkg pref to shr spac 3bdrm apt $250+ utils 926-0437 eves

WATERTOWN, F seeks other F to share apt in Watertown $550 a mo. H & D nr T & parking. Pam 926-3934

WATERTOWN, furn rm, kit. privs, den, avail Dec 1. Call 926-6320 or 926-5626

WATERTOWN, lkng for peaceful new age living 25+ F share 3 brm apt w/ 2 other F. No smoking or drugs, near T, have cat, $300+ util, 926-8722

WATERTOWN, M prof 27 sks resp M/F to shr 2bdrm liv. rm, din. rm, eat-in-kit, den w/frplc & yd. No smkng/drugs, no more pets. $425+. 924-6703.

WATERTOWN, Non-smkr, 30+, prof, F to share 2br apt, air conditioned, pool/htd. $400+ utils. Cat present no other pets allowed. 924-5733.

WATERTOWN, on bus line, 1bdrm in hse. $200/mo. $200 dep. Avail 12/1. No pets. 926-4060.

WATERTOWN, Prof F 31 sks prof0F 25+ 9 shr spac 2bdrm apt. $400+ utils. Avail 12/1. Call 924-0169.

WATERTOWN, Prof F wanted for 3 bdrm twnhse, indry, clubhouse, pool. Near Waverly Sq. $425+ Gayle 923-4450, lv msage.

WATERTOWN- Prof M & cat seek prof M/F, non-smkr, 27+ to share 5 rm, 2 bdrm condo. Rent $450+ features w/d, d/d, parking, pool, cntrl a/c, close to T. Avail 12/1. 924-3081.

WATERTOWN, prof F 33 sks F rmmte for spec 2bdrm apt nr W-town Sq. and busses. prkng incl, no smkng or pets. $325/mo.+. 924-4594 eves until 10:30.

WATERTOWN, Prof F, 31, sks F to shr spac 2bdrm apt. $400+utils. Avail. Dec 1. Call 924-0169, keep trying.

WATERTOWN, Rmmte to shr lg 2bdrm w/22 yr old M. 1st flr of 2 fam. hse. hdwd flrs, 2 prches, bck yd, prkng, nr T, safe nbrhd. $435/mo. 923-4416.

WATERTOWN, Rmmt wntd for G/Lesb indep hse. Prof 30+, no pets, nr T , off st. pkg, pleasant safe neghbrhd. $250/mo+ utils first & last plus $200 sec dep 923-2480 until 10:30PM

WATERTOWN, Seeking GF 30+ to shr lg 2 bdrm apt nr Sq. Off st pkg, yd, non smkr, have cat no more pets please $412.50+ utils avail 11/1 924-7458 or 576-3848

WATERTOWN, Seeking GF 30+ to shr lg 2 bdrm apt nr Sq. Off st pkg, yd, non smkr, have cat no more pets please $412.50+ utils avail 11/1. 924-7458 or 576-3848

WATERTOWN, to shr historic antique hse on lg. lot of land, must See. Lndry, off-st.-prkng, bus at frontdoor. M or F 25+. $400+ utils. Call 926-6639 after 6:15pm.

WESTBURRO, Prof M sks M/F rmmt 25/35 for 2 bdrm townhse $415mn. incl. ht/htwater. Call 329-3783 or 723-6797 ask for Bob.

WEST NEWTON, 1M/F prof for sm. bdrm in spac 3bdrm hse. w/d, prkng, nr Pike & T. $260+. 965-0181. Avail now.

WEST ROXBURY, M 25 prof seeks M 22+ no pets/smoke 2br in 2 fam house. Parking. David, 325-7917.

WEST ROXBURY, M, 38, prof sks M/F prof to shr 2br apt w/d, frplce, a-c, no pets/smk. $350. 469-3025

WEST SOMERVILLE, 2M sk resp 3rd for sunny 3bdrm apt nr T. Avail 12/1. $200+. No pets. 776-0433.

WINCHESTER, housemate wanted in spacious home, near train, quiet. Call 729-5557

WINTHROP, I sk 2 fun F roomies asap for spac, sunny, ocean view apt. $300. Call Val 482-3444, 846-5828 now.

WINTHROP, sunny 2bdrm nr beach. M or F non-smkr. $300 ht/hw incl. for 12/1. 846-1532 lv. mes.

WOBURN, 4th prof M 25+ to share 4bdrm, nonsmoking house with w/d, large yard, plenty of parking, no pets, nr 128 & 93, $210+. 933-5899

W. ROXBURY, Ownr sks prof 27+ intrstd in hithy lifestyle, physcly and w/slf-awareness, for attr 7rm hse inc frpl, bckyd, prkg. ($400/mo) No pets. No crank calls. 11AM-11PM, 327-2064.

ROOMS TO RENT

ARLINGTON, Nr Center & T, furn rms w/shared K & B. Sec dep req'd. $95-$105/per wk incl utils. 933-3376.

Beacon Hill, Furn., long/short term, shr bath, lg kit,liv rm, w/d, rf deck $500, 523-8323

BRIGHTON, Nr T and easy prkg, first flr rm in hse for quiet resp mature individual 23-30 $325 787-1669 or 254-8905

NEWTON CORNER, Nr T 2 spacious furnished rooms in large Victorian. One room immediately, one room avail 12/1. References, no smoking, $450 incl utils call 964-0839

QUINCY, $250/mo. Working woman. Prkng. Kitchen. Bathroom. Furnished. Complete. 773-4365. Or lv msag 767-0835.

SEASONAL RENTALS

First time advertised: Eidelweiss, Madison, NH. Beautiful, full chalet, sleeps 10, completely mod. kit. incl. dw & jennair stove. 2 full baths, sauna & w/d. Avail for ski season. Previous renter cancelled due to serious illness. Call Peggy or Gerry 269-2337.

HAMPTON BEACH, Studio efficiency with bath, 2 db beds, TV, reasonable till May of 88. Call John at 354-5714

NO. CONWAY, chalet condo, dec.-apr. slps 6, bst vw, beaut. $3300 391-5246

WINTER STORAGE
Space available for car or? for winter. 244-6456

SUBLETS

ATTENTION! THE DEADLINE FOR PLACING CLASSIFIED ADS IS NOW THURSDAY AT 2:00PM

BACK BAY, Furn. sublet. Lge 1bdrm, Beacon St., water view, sun deck, hd wd flrs. 6/1 to 12/(negotiable) $900 incl. utils. Ann, 437-7827.

BEACON HILL
Just starting out in the big city? F wanted for sublet in spacious 2bdrm apt. in perfect loc. Avail Dec. 1 for 1 mo. or poss. more. $400 incl heat. (& rmmte) Call 742-8253.

BRIGHTON, 1/1-5/30. M/F, non-smkr for sunny bedroom w/porch in house on quiet sreet. 787-2493.

BRIGHTONS, Nice residential area, 2 bdrm apt. Sublet Avail 12/15 to 3/1. Close to T, tastefully furnished, w/d, quiet area w/trees. $785 mn all util. incl. 782-2392.

CAMBRIDGE, Lge, new 1 bdrm, frpl, d/w/d, off st prkg, acsess to w/d, 15 min walk to Harvard Sq. $950 Avail. Dec 18-Sept 1. Also Avail. after Sept. 1. 354-6762.
CAMBRIDGE, Lge, new 1 bdrm, frpl, d/w/d, off st prkg, acsess to w/d, 15 min walk to Harvard Sq. $950 Avail. Dec 18-Sept 1. Also Avail. after Sept. 1. 354-6762.

DORCHESTER, liv-in loft 1000'. $650 ht incl. lg wndws, wd flr, hi ceiling. 3 months pos. longr. diane 293-5181.

SUMMER SUBLET-house on Ashford St laundry and parking facilities -available students preferred 254-5293

VACATION HOMES

****

LUXURY THANKSGIVING WEEK GETAWAY
Yarmouth, Five Star Resort Sleeps 4, indoor pool, hot tub in suite, sauna, weight room, aerobics, tanning booths, indoor tennis, racquetball, handball courts. Color TV, VCR and stereo in suite. 11/20-11/27 $750 everything included. Please call 262-5847 leave message.

Ski resort time share. 3 story sleeps 8 plus lux. clubhse. Mt. Cranmore, NH. Dec. 5-12. For sale or rent. Call 603-786-9763.

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BULLETINS

3 yr old cat, spayed, affectionate & playful. Wants to be an only cat. Russell, eves. 364-5960

Ski North Italy at Bormio. Fly on reg. schd. airline Feb. 13-21. $863 pr. person. Dbl. occ. price incl. meals, lift ticket, .trans, hotel rm. Call 237-6190/879-2347.

TICKETS

B.S.O. TICKETS WANTED
1 or 2 elektra tickets for Dec. 9 or 12. Call John 965-5885.

TICKETS
for all major concerts, sporting events and theatres. Lexington Ticket Center, 862-5333.

TRAVEL

2 airline tickets Thanksgiving weekend Boston to West Palm Beach leaving 11/25-87 returning 11/29-87. $350 ea. rnd trip. 242-0338.

3 Rnd trip tickets; Leave 12/23 from Hartford to Orlando; return 12/31 from Daytona to Hartford. $200/each or b.o. 770-0466

$400 trip credit for any Green Tortoise trip for sale. Asking $300. Sue, 661-8973 or 876-9145.

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For party music. Have own equipment and P.A. Popular music from 50's to 80's, also originals. Available for Christmas parties, etc. Ask for Michael, 427-4426.

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DRIVING TO LA mid-Dec or ear—y Jan. P9ns flex. Pref. 1M to shr trip w/1F. Call 547-8375 asap.

SPRINGFIELD - Ride needed to Springfield, MA area Thanksgiving A.M. Sunday return optional. Share gas/tolls. Please call 536-5360 x275 1-6 p.m.

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Microwave oven; like new, mounts above stove (instead of hood). Includes a light, fan and temperature probe. Dimensions are: 19¾"H, 19¼"D, 29⅞"W. Excellent price. Call 546-7093 days, or 283-2561 eves.

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Very interested in modern, raw sound. Into Cocteau Twins, old Echo and the Bunnymen, Gang of 4 and ZBC (modern rock music). Must have own equipment. I have temporary rehearsal space. Call nights, or anytime to leave msg on machine. Ask for Avery, leave name & number! 628-6042

SINGER WANTED

By 3 piece pop/ rock-n-roll band. We have great songs, multi-track, experince, a video and equipment. You must look great, sing great, have charisma and be dedicated. Pros only, send tape & picture to Twenty Prod., 14 Stafford St., Dedham MA 02026

SONG PRODUCTION

Pro Producer will arrange/record your songs in sophisticated 32 channel private studio. 8 samplers, many synths, digital mixdown. 443-0255.

SONG WRITERS

Producer/Arranger will arrange and record your songs in sophisticated 32 channel private studio. 8 Samplers, synths, extensive processing, digital mixdown. 443-0255.

SOUNDMAN PRODUCER AVAILABLE

For studio and live work, w/ vinyl credits and 15 yrs experience. High quality P.A. and effects rack also avail., all at reasonable rates. Call Tom 1-224-4221, or Dave 1-837-0832, keep trying.

Songwtr/Voc/Gtr seeks collab/inst/voc for rec. & pub. of tunes. pros please. call bef. 10pm 481-8174.

The Givens seeking creative fourth member (guitar, keyboards, songs?) Call 623-1664 or 876-1510 Leave messages. Smart warm unpretentious original rock and roll.

THE TIME BEINGS

Are in need of a drummer with the primal beat. Call Dave, 266-5346.

VOCALIST WANTED

Cover/original rock band seeks lead vocals. Call Kevin eves, 893-2349.

Vocalist wanted for blues/rock band. Inst. ability a plus. Call 520-0548 after 6:00 pm Keep trying.

WNTD KYBRDST

For rock/Top 40 orig band. Just finished recording proj., need player for Feb. tour. Must sing. Call Art, 699-2191 or lv msg at 699-6089.

Working Top-forty oldies band sking lead F vocalist. Good vocals and stage presence a must, keyboards would be a plus. Call Arnie 884-4025 anytime

INSTRUCTION

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Develop range, strength and confidence while avoiding all vocal problems. Honor Grad of Berklee now accepting serious students for famous pop/rock method. 437-9141.

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Lessons by exp. honors grad. NE Conservatory and Tufts. Fulbright scholar call Mark 566-3200 x7578

KEY-BORED? Master teacher, founder: NY School of Jazz. Now in Boston. Study theory, harmony, technique. Learn rock, blues, jazz! Discover the joy of improv & devlp your musical potential! RCA Artist. Dave Frank, 391-6004.

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EQUIP FOR SALE

Roland Super JX10 WFL CS 1,600/ Roland TR727 Latin perc. 400/ Yamaha TX812 FM 400 all perf cond. Call Robert 266-0940.

MIRAGE sampler w/26 discs, sequencer exp. cart., hdshl case, MASOS sftwre. $1400. Bob at 437-7631

SAMPLER-Profit 2002 w/ latest up-dates including 1MWORD RAM and 8 individual out-puts, + Digidesign Macintosh software $1750; also CASIO CZ-230 digital synth/drum. Machine/Sequencer $200. Call Ted at 876-4012 after 10 AM Sat. & Sun. only.

Upright piano, very gd cond. must sell asap, ask 300, 492-1356

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Black Hondo Acoustic guitar, Jumbo body Hondo acoustic, K Archtop acoustic guitar, Hondo Z Les Paul copy with case, Seiko music tuner, Stadium bass amp, 2 Gorilla practice amps, Fender baseman amp, 2 Lawrence FT 145 acoustic pickups, Lawrence A300 acoustic pickup, Fibre snare drum case, Randall power amp-300 watts, Roland TR909 drum machine, Ibanez Stratocaster. Call David-Best offer. 783-9282 or 232-5163

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Like new pearl pro-series exc cond blonde wood fin 22". bass, 12". 13". 16". Toms, 6½ x 14" snare w/Zildj cym & Tama hdw. Must sell, $950 or best offer. Call Hans evenings, 738-4584.

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FLUTE for sale: Silver,"Armstrong 60B Professional". $700. Call Rebecca at 732-1758 or 232-1324.

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GET THE OBERHEIM SOUND! Matrix-6, flight case, + 1000 patches. $1300 or BO. Call Mark at 262-4063.

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EMULATOR II+ dual floppy disc drives, extra discs, ex cond. $4000; Yamaha TX-816, $3250; Tascam 58 8-tr. Hvy duty trnspt. ideal for video. Very little head wear. Includes remote, rack stand on wheels. $3400; SOUND WORKSHOP

GK Gallien Kruegger 250ML amp 8 months old. Hardly ever used. $375 firm. Lisa, 923-1960.

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Les Paul Gold Top -1968, Les Paul Spec.-1955, Flying V-1958 reissue, Gretsch Super Chet, Rick 12-String Strats, Teles etc. 783-9491, 267-6077

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Piano tech needs room. Must sell current inv. Used upright and baby grand start $250, rebuilt, recond, refin. Delivery avail. For appt. Call Rob 767-0113.

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2 TOA 38 SD SPEAKERS $600 CALL 742-2214

Simmons SDS7 blk. New 5 piece with stands, $1395. Call 536-2723

TASCAM; 16 x 4 mixing board w/phantom power-$1200, 2 EAW studio monitors w/BGW 250-$700, SCI 6-trak syn w/corg EX-800 expander-$500, or best offer for all. (603) 382-5993

Tascam M-30 8 chan. mixer, $550, new Ibanez RB-859 bass $275, Furman RV-1 reverb $150, new 1/2 & 1/4 MRL calibration tapes $80/$40 all $ neg. 232-2966

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Hear your compositions. Composers/arrangers, check out your work with MIDI sequencing from MUSICAL COORDINATION SERVICES. 628-0006

Amateur drummer needs amateur bassplayer for blues grooves learn and write. Paul 647-9777

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2000sf brick bldg. Ok for livein. Finished interior w/ ktch, bth. 2 blocks frm beach in So. Boston. 268-8101.

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Bodybuilders needed by amateur photographer. No nudes. Phone no. to PO BOX 1396 Cambridge MA. 02142.

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Ladies, earn ex. $ posing and dancing nude privately. No exp. nec. Call 453-8234.

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serious artist needs male for private nude modeling. Will pay! Totally discreet and confidential. Try it. Write BOX 5312

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Alcoholic husband? MWM with alcoholic wife sks MF with similar problem for daytime friend. Together we can make our lives better. Very discreet BOX 385 Maynard,Ma 01754

Are there no real sub-WFs in NE. Soph gntlmn 35-WM sks "O" for trning sessn. Feel the Sting. BOX 8078.

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Happily married classy couple, 32/30, seeks similar happily married couple, or BF, for voy. fun. We love the finest things in life, and want to explore long time mutual fantasy. This must be an intamate, passionate and special adventure. This is our first ad, and our friends would be shocked. BOX 5335

Cybil Shepard doesn't 'MOONLIGHT' with us but SUZY does. Call her now for hot, passionate lip service. She gives good phone. 497-1102 or 497-6169. Men available too, muscular, manly too hot to handle. 492-7933 or 1-800-345-HUNK.

LONELY MWM
Are you feeling the pains of lonelyness like me? Do you feel the need for another person in your life? To help you feel the happiness you once had. This 40, MWM is looking for a MWF that would like to get together for talks and/or romantic interludes. Box 5342.

ATTENTION!
The classified office will be closed Thursday and Friday the 26th and 27th of November. The deadline for ad placement is Wednesday at 2:00 p.m.
Have a Happy Thanksgiving!

ASIAN WOMEN oversees desire correspondence! Sunshine Int'l-Dept.HX, Box 260, North Hollywood CA 91603 (616)769-1717

Aside from the fact I am interested in mild spnkg, I am a normal SWM 31 6' 1" 175lbs handsome looking for an attractive woman with similar interests. Let's talk BOX 3219

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By handsome and athletic SWM 39 yrs young prof guy, to share loving discipline, travl, advnture and city life PO Box 148 Boston 02101

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MAKE BIG $$$ AT HOME
Female fantasy phone operators wanted. No exp. nec. days and evenings. 232-5501.

ATTENTION!
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Have a Happy Thanksgiving!

INTERESTING!
Attractive, well-educated M in mid-forties student of"yoga tantra". This is a form of mind over body control which, when developed properly can enable a man and woman to make love for many hours. I would like to meet a non-promiscuous lady (age not important) to discuss a long-term sensuous and fun relationship in which I may teach her all about the joys of "yoga tantra". Write Box 94, Newton Centre, 02159.

Dom trustwthy SWM 36 Coll prof 5'11" 240lbs hr sks sub WF 18+ for sx fant. PO Box 3074 Boston 02101

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Dom WM gdlks clean strng seeks sub fmls for safe exploration of dark side Will ans all Box 3216 formerly BOX 8930

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For women of all persuasions join other women like you for group and private conversations. For Women only. All incoming calls screened. 1-550-9036/7pm-12pm, .20cents pr. min. .10cents ea add'l. 9 min. only $1.00.

GWcpl mid 40's, athletic, healthy, adventureous, interested in meeting guy (or cpl) for ht fun times. BOX 347 Boston 02131

GWM 25, 5'11", 150 nice lkng. intell, str,app well end. enjoy arts, politics, sports, sks sim into safe sx, hot fun poss. more. BOX 8075

GWM, 30, handsome very discr seeks masc j/o friend Photo/phone if poss. Box 8066.

GWM 31 bl/bl 155 5' 10" wght lftr seeks dom const wrkr, body bldr in boots sneakers for me to lck, lther, B&D a plus, no Grk passive, no smkrs. Box 8074.

Improve your marriage my husband and I plus 3 other cpls sk more cpls to join our very discreet swinging weekly party. Phone & photo please we will send same BOX 3218

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GWM 33, 5' 8" tall, 145 lbs., brown hair, blue eyes, good looking, inexperienced, seeking man 18-36 for sexual exploration. Must be good looking, patient, understanding, sincere and caring. Be discreet, honest, straight acting and appearing. Send full description with phone or way to contact occupant, Box 5318. All serious replys will be answered. Send photo if possible.

Handsome, athletic, professional, male in his 40's would like to meet a bright, slender, affectionate, gal for a long term affair. We'll have a telephone talk and maybe exchange photos and maybe meet for coffee. Write box 222 Newton, 02159

Handsome WM seeks old fashioned girl interested in canes, birches and woodsheds. PO Box 579 McCormack Sta Boston MA

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Let's meet. Let's be discreet. Cuddly, curvacious co-eds. Seeking distinguished gentlemen for daytime rendezvous. Luxurious in-call location. Portfolio viewings available. Reply by business card to: Box 6046.

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Female grad student, early thirties, would like to introduce a few successful led gentlemen callers to a poised and pretty lady in her early twenties. The yng woman I am seeking must have educational or occupational interests, enjoy older men on a limited basis. Must be affectionate, non-drinker, non drug user and she must be far too reserved to consider meeting strangers through an escort service. Please send a brief note about your work, hobbies etc. and include a photo and best times to call thanks ever so much Ann BOX 8018

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1-550-7777
Completely anonymous, yet totally intimate fantasy telephone network where kind and gentle people safely reveal and experience their most intimate fantasies. So slip into something a little bit more comfortable and let the excitement begin. Call us now. You must be over 18 yrs

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SOMEONE SPECIAL
DWM 6'2" would like to meet WF 40-50 who enjoys golf, dining out, televised sports (especially football) and is bisexual. Intelligence and cleanliness a must. A serious, long-term relationship is a definate possibilty. Photo and phone please. Box 0095.

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SWM 33, fatherly, cln, discrt, exper, will give F a snsuous spnkng. Bathe, powder you. Live out secrets with a trustwthy M. Box 132, 69 Mass. Ave. Boston 02115.

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MASSAGE & ESCORTS

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ALL ADVERTISEMENTS MUST BE PAID AND VERIFIED BY TUESDAY 6PM NOVEMBER 24,1987 FOR THE WEEK OF THANKSGIVING

EMMANUELLE
Experience her world of sophistication, beauty, and all that's sensual.
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Women welcomed — Incalls only
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ATTENTION ESCORTS
THE DEADLINE FOR PLACING AN ADVERTISEMENT AND VERIFYING THE PHONE NUMBER WILL BE TUESDAY 6PM NOVEMBER 24,1987 FOR THE WEEK OF THANKSGIVING

Attractive warm intelligent humorous masc GWM 35 available to gentlemen 30+ Lee 789-3730. Safe.

Total Relaxation with a super nice girl. Champagne, Cognac? A Bubble Bath? My Place 523-4064 10 am-10 pm

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Blonde
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outcalls only
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Do you have S&M/B&D fantasies? Let an experienced mistress make them a reality. Subm. available. Send **SASE** to **Box 8897.**

PASSION
Your every fantasy we can fulfill.
24 hr. service
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Reliable escorts wanted. Must have own transportation.

Attractive preop escort call me evenings after 6PM for info 472-9155

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chest 54, waist 30, biceps 20. Escort for men only 776-8121.

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All calls verified
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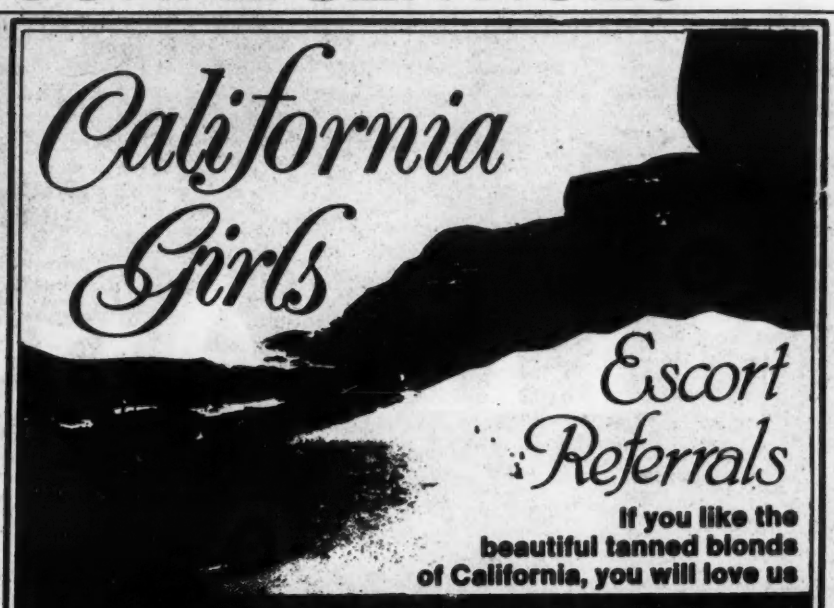

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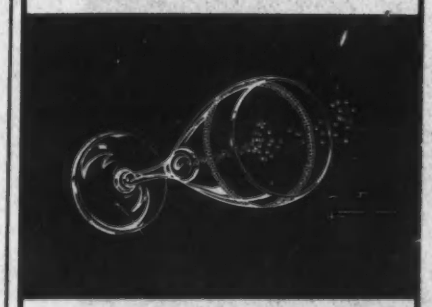

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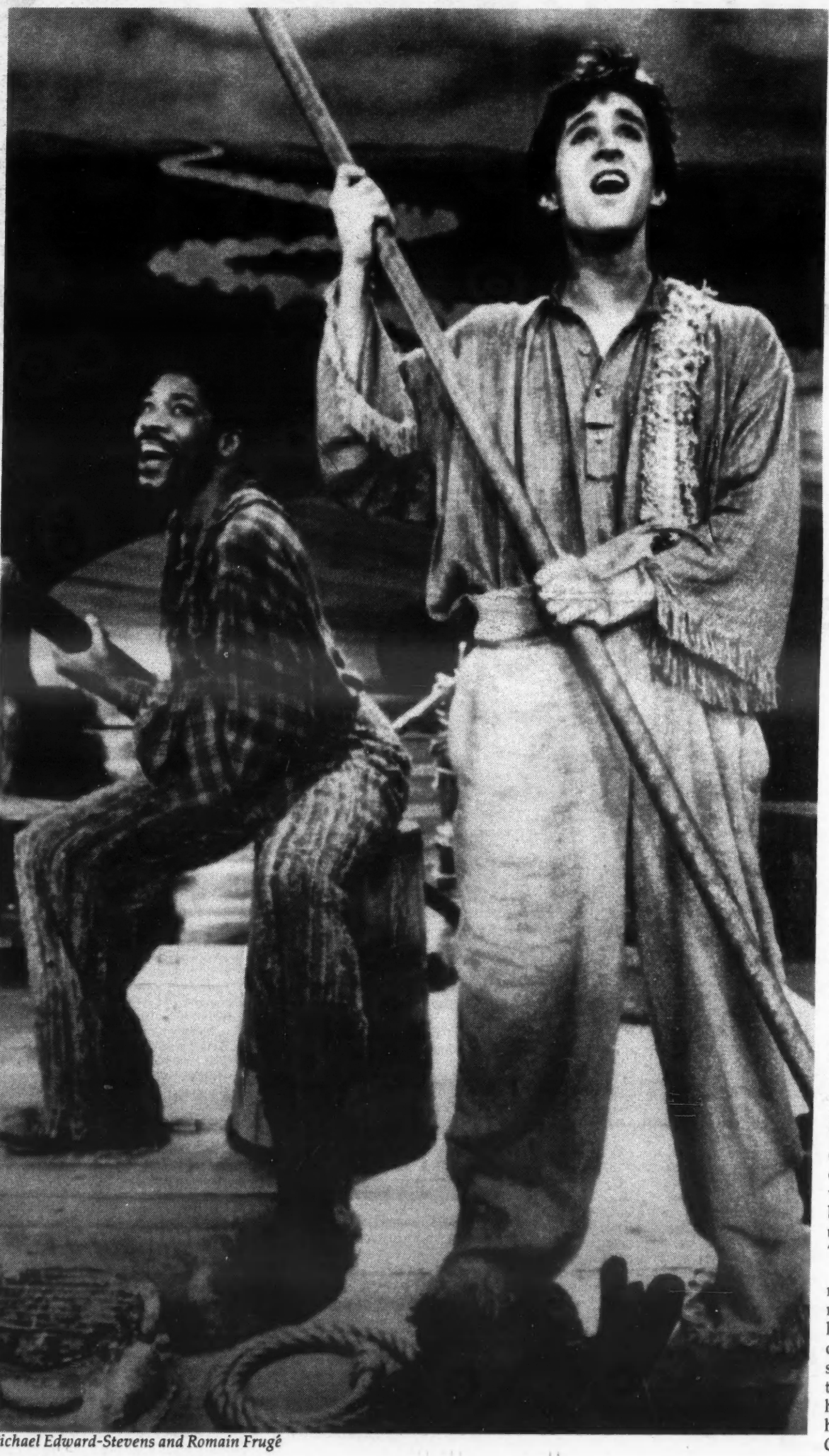


MARTHA SWOPE/COLONIAL THEATRE

Michael Edward-Stevens and Romain Frugé

OF TIME AND *BIG RIVER*

Miller and Hauptman come back to the raft

by Carolyn Clay

Big River (at the Colonial Theatre through December 6) has meandered like its title character, from Cambridge to California to Broadway. There, in 1985, by dint of having virtually no competition, this thoroughly atypical musical won seven Tony Awards — without displaying a single shin or sequin. The story of a ménage à trois involving a man, a boy, and a river, the William Hauptman/Roger Miller adaptation of *The Adventures of Huckleberry Finn* seems a far cry from tried-and-treacly Broadway romance; and the country-and-Western score hardly Kander-Ebbs and flows. Still, it proves that, if you can't float a raft in a buffalo herd, you can traverse the gamut of a regional idiom while successfully navigating the mainstream. Miller's ebullient music, with one oar in hoedown and the other in gospel, is the real star of *Big River*; it wraps itself around the Mark Twain story like a twangy embrace. And it rolls over you like "the long winding train" of Miller's billet doux to the unrequiting Mississippi, "River in the Rain."

So, okay, Roger Miller is not Stephen Sondheim; he's not Leonard Bernstein; and he's sure not Rodgers, Hart, or (despite the oddball signature tune, "Hand for the Hog") Hammerstein. But his score for *Big River* — happily expanded since the

Continued on page 14

THE WEEKEND

8 DAYS A WEEK: *PART ONE*

by Robin Dougherty

FRIDAY 20

FILM. ***Nuts*** (Cheri, Chestnut Hill, suburbs) stars Barbra Streisand as a woman indicted for manslaughter whose competence to stand trial is questioned. Richard Dreyfuss is her attorney, and the cast inludes Eli Wallach, Maureen Stapleton, Karl Malden, and James Whitmore. Martin Ritt directed. Walt Disney studios have re-released ***Cinderella*** (Copley Place, suburbs) in time for the holidays (and to give you an idea of what to do with the pumpkins you couldn't use in this year's pie). To round off the week's fare we have comedy: ***Date with an Angel*** (Beacon Hill, Allston, suburbs), starring Michael E. Knight and Phoebe Cates, about a young man who falls in love with his guardian angel; horror: ***Flowers in the Attic*** (Charles, Circle, suburbs), starring Victoria Tennant as a young widow who goes, with her children, to live with her malevolent father; and horror/comedy: ***Teen Wolf Too*** (Cinema 57, Allston, suburbs), starring Jason Bateman as the Big Lycanthrope on Campus.

THEATER. Find out what's ***Banned in the Western Suburbs*** when storyteller Judith Black (who was blacklisted by a parent review board) delivers a "semi-comic piece that mirrors the universal insecurities of love and sex." She's presented by Storytellers in Concert, with an 8 o'clock curtain in Welsh Auditorium, Lesley College, Mellen and Oxford Streets, Cambridge. Tickets are $8, $5 for students and seniors. Call 391-3744.

While you were out, Huck and Jim climbed on the raft and, well, you know the rest. But find out what happens in the Tony-winning musical adaptation of the Twain in ***Big River***, which has opened at the Colonial Theatre, 106 Boylston Street, Boston. The book is by William Hauptman (whose more recent work, *Gillette*, is at the ART later in the week), the music's by Roger Miller, and this version is fuller and more elaborate than the one staged a few years ago at the ART. Romain Frugé is Huck and Michael Edward-Stevens is Jim. Curtain is 8 p.m. tonight and tomorrow, with a 2 p.m. matinee Saturday, a 3 p.m. matinee Sunday. Tickets are $21 to $40. Call 426-9366.

And after two successful seasons in Provincetown and a national tour, Tom Wilson Weinberg's ***Ten Percent Revue*** comes to roost at the new Club Cabaret. You can see the acclaimed gay musical revue at Club Cafe, 209 Columbus Avenue, Boston, Thursday through Saturday. Curtain is at 7:30 p.m. Tickets are $15. Call 536-0972.

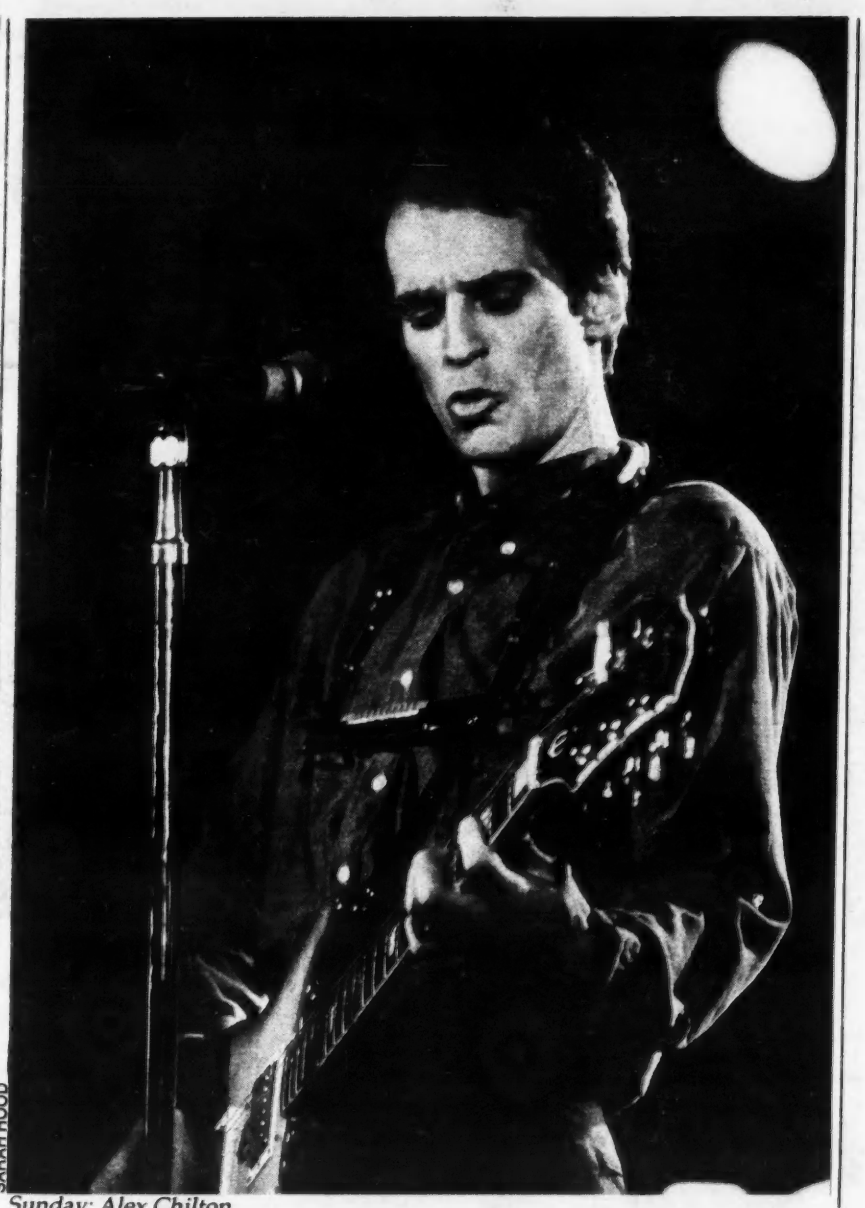
COMEDY. **Jay Leno**'s first show of the evening sold out faster than you could say "intelligent comedy." The second one is a bit pricier (tickets are $26 to $30), but it's a benefit for the AIDS Action Committee of Massachusetts. At any price, Leno is a sure thing, and though his first prime-time special airs Wednesday night on NBC, he sticks to his guns about preferring live shows. Catch him at 10 p.m. at Symphony Hall, 301 Massachusetts Avenue, Boston. Call 266-1492.

ART. If you wanted to find a still-photography analogue for the movie *Blue Velvet*, it might be the works of **Cindy Sherman**. Her quest for knowledge takes the way of self-portraits, from her earliest series of "untitled film stills" to parodies of fashion layouts and centerfolds to her more recent works, which are nightmarish, full of garish colors and unsettling props (including some very strange ears). The ICA mounts an exhibit of her work, opening today and hanging through January 17, at 955 Boylston Street, Boston. Museum hours are Wednesday through Sunday 11 a.m. to 5 p.m., Thursday and Friday till 8 p.m. Admission is $3.50, $2 for students, $1 for seniors and children. Admission is free to all on Fridays from 5 to 8 p.m. Call 266-5152.

HOT TIX

For those of you who like to plan ahead — and sometimes it's necessary if you're going to get the seats you want — here are some events you might consider buying tickets for in advance. You can get details by calling the numbers below; you may also be able to obtain tickets from the various agencies around town (remember that they charge a handling fee). Just don't say we didn't warn you.

Big River, through December 6 at the Colonial Theatre: call 426-9366.
"Andrew Wyeth: The Helga Pictures," through January 3 at the Museum of Fine Arts: call 267-9300, extension 600.
Jay Leno, November 20 at Symphony Hall (tickets available for second show only): call 266-1492.
Twyla Tharp Dance, November 20 through 22 at the Wang Center: call 482-2595.
Jethro Tull, November 21 at the Centrum in Worcester: call 798-8888.
The Replacements, November 21 at the Opera House: call 426-2786.
The King's Singers, November 22 at Symphony Hall: call 482-2595.
Sonny Rollins, November 22 at the Charles Hotel Ballroom: call 864-1200.
James Brown, November 28 at the Opera House: call 426-2786.
Dresden Staatskapelle, December 2 at Symphony Hall: call 482-2595.
The Nutcracker, performed by Boston Ballet, December 3 through January 3: call 542-1323.
Eddie Murphy, December 4 at Boston Garden: call 227-3200.
10,000 Maniacs, December 4 at the Channel: call 451-1905.
Messiah, performed by the Handel & Haydn Society, December 4, 6, 10, and 13 at Symphony Hall: call 266-3605.
Les Misérables, opens December 5 at the Shubert Theatre: call 426-4520.
Rudolf Serkin, December 6 at Symphony Hall: call 482-2595.
Ladysmith Black Mambazo, December 14 at Symphony Hall (tickets go on sale at the box office on November 23): call 266-1492.
The Christmas Revels, December 17 through 30 at Sanders Theatre: call 864-9183.



SARAH HOOD

Sunday: Alex Chilton

Saturday: The Replacements

DANCE. Dance superstar **Twyla Tharp** checks in this weekend with the Boston premiere of *In the Upper Room* (score by Philip Glass); it's on the Friday and Sunday programs along with *Baker's Dozen*. Saturday is given over to *Fugue*, *Sue's Leg*, and *Nine Sinatra Songs*. Twyla Tharp Dance is at the Wang Center tonight through Sunday, with curtain tonight and tomorrow at 8 p.m. and at 3 p.m. on Sunday. Tickets are $15.50 to $28.50. Call 482-2595.

SATURDAY 21

MUSIC. Pianist **Dave Burrell**, best known for his long association with Archie Shepp, works out of his home state of Hawaii and thus doesn't get heard often enough on the mainland. Tonight, in a special solo concert at Chumley's, on the Brandeis campus, in Waltham, Burrell makes a rare local appearance, which should feature a healthy dose of his style-spanning compositions. It's free.

THEATER. Midweek warm weather, we guess, has scared some Saturday theater openings out of the Green Room. The Paramount Penthouse Theatre (58 Berkeley Street, Boston) has got ***The Normal Heart***, Larry Kramer's acclaimed AIDs drama (which premiered here last year). Steven O'Donnell directs the story about the early days of the disease. Curtain is at 8 tonight. Tickets are $12.50. Call 426-3550.

Meanwhile, the **Fall Festival of One-Acts**, presented by Playwrights' Platform, has got some good titles and, with any luck, good works. There's Gary Ralph's *The Formation of the City-State in Ancient Mesopotamia: A Hamburger Musical*, "a spoof of scholarship and showbiz"; Rosanna Yamagawa Alfaro's *Fresh from Detroit*, about an unwelcome guest in London; and Dermot Davis's *And Love Lies Bleeding*, which "shows how a newly married couple copes with change." Curtain is at 8 p.m. tonight, at 3 p.m. tomorrow, at the Blacksmith House, 56 Brattle Street, Cambridge. Tickets are $3. Call 254-4482.

MUSIC. Yes, they've become professionals. But they used to be drunken maniacs. And they've become a lot more than professional drunken maniacs. Let them select the cover tunes tonight. The **Replacements** get things started at 7:30 p.m. at the Opera House, 539 Washington Street, Boston. Tickets are $13.50 and $15.50. Call 451-1050.

MIXING ART AND POLITICS. Concerned about the forced relocation of Navajo and Hopi Indians from their

native lands in northeastern Arizona, the Boston Big Mountain Support Group is hosting a benefit art exhibit and auction, plus a week-long series of events that begins today at the Harcus Gallery, 210 South Street, Boston. The auction doesn't get underway until December 3, but the exhibit, which features works by a long list of luminaries (Christo, Robert Rauschenberg, Keith Haring, the Starn Twins), opens today. Native American activist and artist Edgar Heap of Birds leads a private tour of his works on exhibit at the ICA, at 1 p.m. today at the museum, 955 Boylston Street, Boston, and talks at 2 p.m. At the Harcus Gallery, there's a champagne reception and preview of the exhibit, **"In Defense of Sacred Lands,"** at four o'clock, followed by a public opening and reception (music by the Wamesit Indian Singers) at 5 p.m. You can become a patron ($150 gets the first 50 of you into the private tour today and everyone else into all other events), a sponsor ($100 gets you into today's champagne reception, film screenings that take place December 1 and 2, and the December 3 reception and auction), a supporter ($50 gets you into the film screenings and the reception and auction), or a contributor ($35 gains you admission to the December 3 reception and auction). For information, call the Harcus Gallery at 262-4445 or Boston Big Mountain at 383-9153.

SUNDAY 22

MUSIC. This is something of a **Sonny Rollins** weekend in the Boston area, what with Rober Mugge's autobiographical film *Saxophone Colossus* playing at the Coolidge Corner Moviehouse, (Harvard Street, at Coolidge Corner), and the man himself plus band appearing at the Charles Hotel Ballroom, tonight only, with shows at 7 and 9:30. Those who hear Rollins live will also be admitted to the hotel's Regattabar for a mere $5, which is quite a bargain when the band is as excellent as **Jack DeJohnette's Special Edition**. Call 876-8742.

Once again, Boston's Jazz Composers Alliance has an excellent concert program scheduled against some heavy competition in Cambridge. **Bob Moses**, the great percussionist and composer, is the featured artist tonight at Emmanuel Church, 15 Newbury Street, Boston, in a program that also features new music by several JCA regulars. The concert begins at 8; admission is $5, $4 for students and seniors. Call 739-0283.

Rosanne Cash has turned a bit uptown of late (the sensuous country gal has never seemed so far away), but dispassionate long-time observers note that she never was Maybelle Carter exactly, and fans of female rockers who miss the piss-'n'-vinegar Bonnie Raitt but never had much truck with Linda Ronstadt swear you can take Cash anytime, especially live. Two shows, 7 and 10 p.m. at Nightstage, 823 Main Street, Cambridge. Call 497-8200.

We're a bit torn over the virtues of solo-acoustic sets for rockers (low overhead, yeah, but low energy, too), though if forced to pick two who might run swamp-hog wild with the format, we could hardly do better than ex-Big Star/blues-prophet-in-the-wilderness **Alex Chilton** and perennially stalled big up-and-comer **Tommy Keene**. With their flair for the plaintive and their instincts for pop hooks that should score millions but don't, these guys could tour as the Hard Luck Twins. At T.T. the Bear's, 10 Brookline Street, Cambridge. Call 492-0082.

See page 21 for highlights of the rest of the week.

Sunday: Sonny Rollins

Sunday: Bob Moses

NEXT WEEKEND

MARK MORELLI

Sharon Ott: Winter*-ing at the Huntington*

Ott for art's sake

At 37, Sharon Ott has become one of this country's most prominent directors. She first made her mark back in the '70s, with an experimental production of *A Fierce Longing*, a play based on the life and writings of Yukio Mishima, for Theater X in Milwaukee. After more than 15 productions for the Milwaukee Repertory Theatre, which varied in style from *Of Mice and Men* to a wholly revamped *The Revenger's Tragedy*, she became artistic director of the Berkeley Repertory Theatre in California, where she's had three successful seasons, both financially and critically. But because of her sex and varied career (staging everything from naturalistic to avant-garde drama, she's become a Jacqueline of all trades), Ott has had to struggle for recognition. What with this country's hottest directors radically reinterpreting classic scripts, Ott's warier, more chameleonic style does not call attention to itself. "I'm not as much an adapter as Peter Sellars," she insists. "I'm sort of between the traditional and the experimental. There's an interpretive eye at work in my productions, but Sellars's and Andrei Serban's work becomes more extreme because they sometimes work totally against the text, and I tend to go with it a little bit more. And it is difficult to get attention if you have a vision that is not as extreme as Peter's. It's a more difficult line to tread. It's more subtle."

Ott's cautiousness extends to the Bard — her production of *The Winter's Tale* for the Huntington Theatre Company is her second stab at Shakespeare. After last season's *Twelfth Night* at Berkeley, she's certainly picked a weighty challenge; many directors have found this late romance almost unstageable. A bizarre mix of fable and frolic, the play has the jealous King Leontes sending his wife to her death in the third act, followed by a long pastoral sequence set 16 years later among rustic peasants doing lusty dances; it's climaxed by a return to the castle for the magical resurrection of the wronged wife. Ott and long-time collaborator, dramatist Amlin Gray, made some changes in the text, but it isn't an adaptation: "There's been some rewriting, with some characters straightened out a bit. And there's a little transposition, so the structure of the play is shifted slightly." Ott believes that the story's structure is deceptive, but not unworkable. "*The Winter's Tale* is first one thing and then another, and I am working to unite the two worlds of the play. I've set it in the late 19th century in Eastern Europe because the anarchism of the time fits with Leontes's irrational behavior. I wanted the period to be modern enough for audiences to relate to, but not so modern that Leontes would be viewed as psychotic. Also, that society affords a native culture for the pastorale that is more rough-edged than Merrie Olde England's. I didn't want to lose the sense of danger when the scene shifts."

Since she finds elements in the play that make it surprisingly contemporary, Ott sees no need to, say, put the hayseeds in space suits to make it relevant. Her task is to uncover those currents in the play that speak to us. "I think it is quite modern. It is not like *Othello*, where there's a psychological reason for the way Othello feels. It just happens to Leontes. The play is about the result of an action, not the psychology of it. The first part of the play strikes me as Strindbergian, almost expressionistic." Expressionism at the normally staid Huntington? "Actually, the theater I run in California has often been compared to the American Repertory Theatre in Cambridge. I don't think this production is shocking at all, and it is certainly not as highly interpreted a directorial vision as a lot of the productions at the ART. But it will probably be perceived by the Huntington audiences as somewhat 'avant.' Not by you or me, but by them."

The Winter's Tale, directed by Sharon Ott, previews November 28 at the Huntington Theatre Company, 264 Huntington Avenue, Boston. Curtain is at 8 p.m. Tickets are $12 to $27. Call 266-0800.

— Bill Marx

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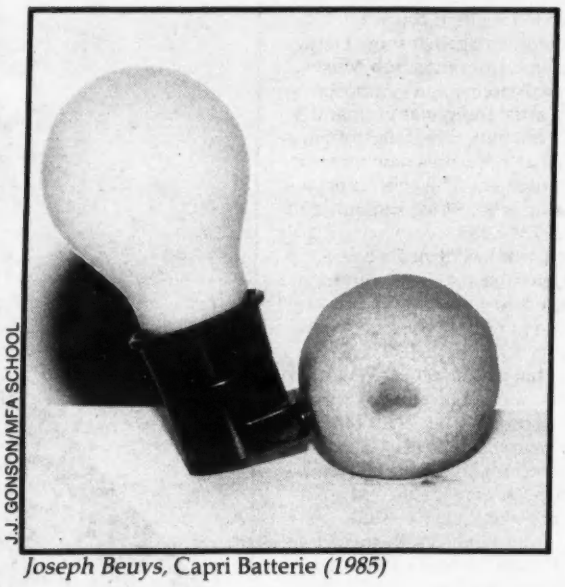
Art
School is in
Learning from Beuys, Bourgeois, and Morris

by David Bonetti

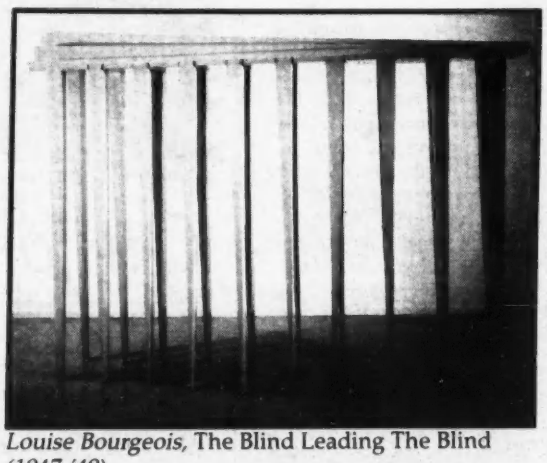
J.J. GONSON/MFA SCHOOL

Joseph Beuys, Felt Suit *(1970)*

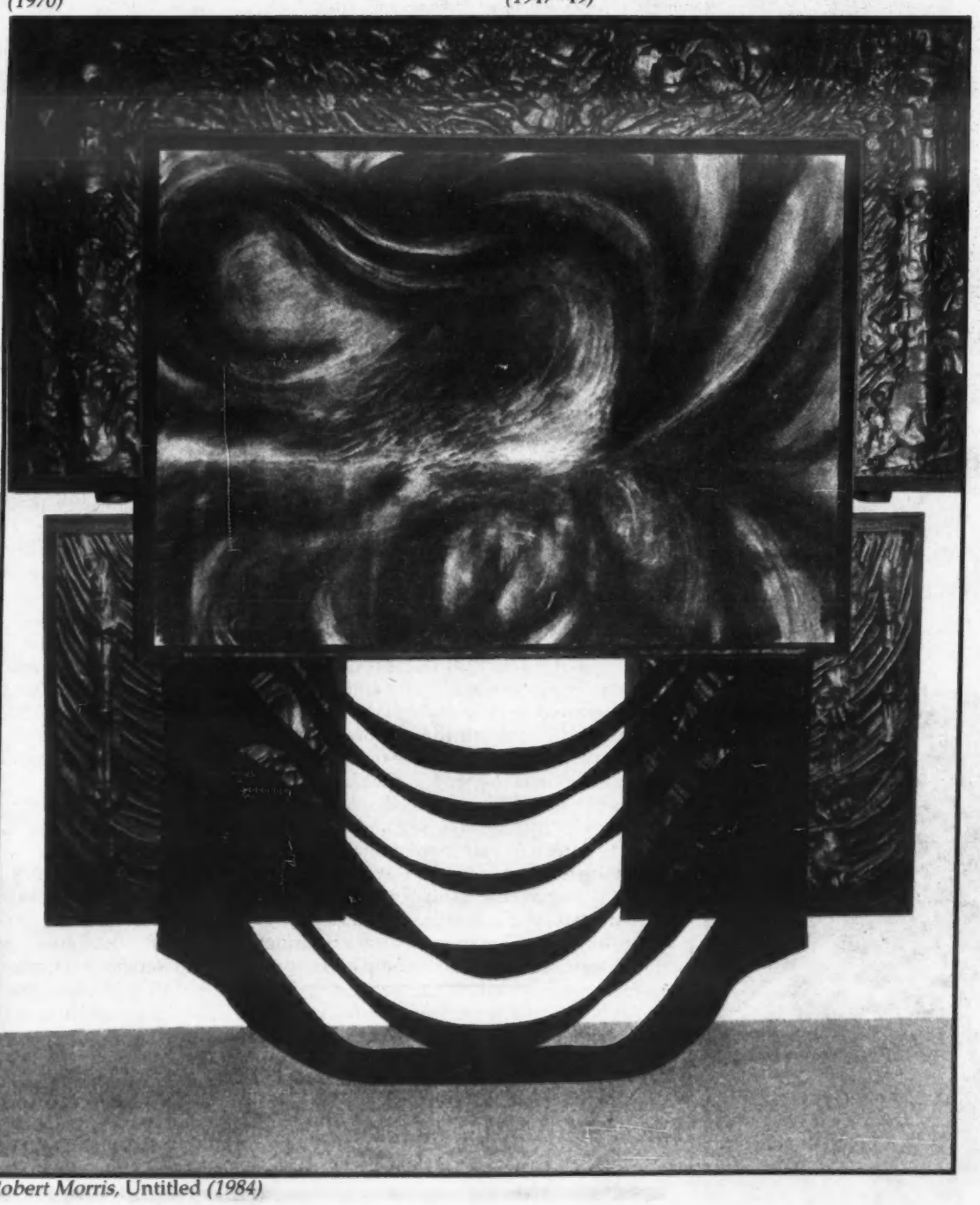


J.J. GONSON/MFA SCHOOL

Joseph Beuys, Capri Batterie *(1985)*



Louise Bourgeois, The Blind Leading The Blind *(1947-'49)*



J.J. GONSON/MFA SCHOOL

Robert Morris, Untitled *(1984)*

Last week I Amtrakked down to Philadelphia to see "À Propos Duchamp," the exhibition of Duchampiana the Philadelphia Museum of Art had installed to celebrate Marcel's 100th. Needless to say it was a gay event. Rrose Sélavy was in attendance; and in René Char's 1924 film *Entr'acte* you could see a young and handsome Duchamp playing chess with Man Ray on a Parisian roof. The Philadelphia Museum has a great collection of modern art. The Arensbergs — Duchamp's patrons, and pioneer American collectors of Brancusi, Picasso, Matisse, Miró, Picabia, de Chirico, and Dalí (among others) — gave their collection to the museum in the 1950s, and it continues to serve as a nucleus for a collection of 20th-century art that reaches to powerful recent works by the German Anselm Kiefer, the Italian Enzo Cucchi, the Englishman Richard Long, and the American Neil Jenney. The room that houses these works makes the best case for contemporary art I've seen in any museum in a long time.

I found it impossible not to compare the Philadelphia Museum with the MFA. The MFA's collection is incomparably better until we get to the art of our own time, when it falls off precipitously. Philadelphia's three major shows of the fall season offer Marcel Duchamp, Joan Miró, and Paul Klee; Boston has Andrew Wyeth's "The Helga Pictures," Tiffany silver, Charles Sheeler, and Terry Winters. Duchamp is not the blockbuster that Helga is, but on the weekday afternoon I went to see it the show was well attended. People looked, they lingered, they read the labels, they occasionally chuckled — two teenage boys even took the time to play a game of chess on the reconstruction of Duchamp's own wall-hanging chess set. Thirty years of showing modern and contemporary art has educated an audience in how to look at it. The MFA will be condemned for showing "The Helga Pictures" and the like *ad nauseam* until its modern and contemporary exhibitions and acquisitions are stronger. For now, even its admirable Terry Winters show takes place in a vacuum. And while everyone waits with bated breath for a new curator of contemporary art to be named, the one gallery in the museum devoted to modernism languishes with an indifferent installation that doesn't do justice to even the meager 20th-century holdings the museum does have.

Meanwhile, across the street, the MFA's art school has put on a show its parent institution should pay attention to — as should the crowds coming to see Helga undressed and in her loden coat. "Undercurrents: Rituals and Translations" — in the Museum School's Grossman Gallery (through December 2), curated by exhibitions director Lelia Amalfitano — brings to Boston work seldom seen here, work by Joseph Beuys, Louise Bourgeois, and Robert Morris. Now the Museum School is a school, and its choice of Beuys, Bourgeois, and Morris serves a didactic purpose. As the school's dean, Bruce K. MacDonald, states in the catalogue preface, the show "is concerned with process rather than object. It was conceived within the Museum School as an antidote for a perceived overconcern with art as product. For while it is perfectly reasonable for art to be an object of commerce, it must continue to rise from a spiritual wellspring if it is to be of lasting value." A little romantic perhaps in the age of simulationism and appropriation, but on the other hand highlighting artists whose work has sought the spiritual through ritual, and whose careers have stood for integrity, is a well-timed corrective to the slick packaging that passes for art in SoHo galleries.

There could be no better example of such an artist than Joseph Beuys, who died this past year at the age of 66. Through his career as teacher and maker of "social sculpture," Beuys saw himself as a shaman/artist whose goal was to heal the wounds of contemporary society. There are those who see Beuys as a fraud, and snicker at the myth he created of the origin of both his adult persona and the recurring materials of his art — fat and felt. Beuys recounts how in 1943, when he was in the German air force, his plane crashed in the snow in the Crimea. He says that a band of nomadic Tatars found him, covered his body in animal fat (to help it generate warmth), and wrapped him in felt (for insulation). Whatever the facts, Beuys did suffer severe trauma during the war; he passed the 1950s in alienation and crisis, and only after a complete nervous breakdown did he turn to art in order to find the means to say what he had to say. One of the most important things Beuys had to teach us was that "everyone [is] an artist," and his concept of "social sculpture" went beyond the carved marbles and cast bronzes of traditional art to include "how we mould and shape the world in which we live." If everyone is an artist, then everything is art — but it is the *consciousness* of the artist that alchemically transforms the dross of matter into the gold of art. For the shaman/artist, making sculpture is a ritual during which transubstantiation occurs. Beuys's emphasis is on process rather than on object. He's written, "The nature of my sculpture is not fixed and finished. Processes continue in most of them: chemical reactions, fermentations, colour changes, decay, drying up. Everything is in a *state of change*."

Beuys's work at the Museum School is uncharacteristically static. The four cubic centimeters of hare's blood in a plastic bag in a work from 1971-'79 has long since dried up to resemble an earthy ink. The lemon that makes up a full half of *Capri Batterie* (1985) is always fresh because it is replaced every three days. But there is a 1969 audio tape, *Ja Ja Ja Ja Ja Ja, Nee Nee Nee Nee Nee,* and a 1968 video tape that captures him in action, and it is in action — as a performance artist — that Beuys the shaman was most himself. Although he did make drawings (often with hare's blood) that can be lovely in an aesthetic sense, making beautiful objects was not his goal. "Everyone an artist — everything art" is a revolutionary concept that makes the act of looking an art as well. If you're not willing to collaborate with

Continued on page 16

Dance

Tharp practice

Twyla gets her pointe across

by Laura A. Jacobs

Twyla Tharp's early dance, *The Fugue*, is performed with no musical accompaniment other than the sound of its three dancers' aggressive footfalls on a miked stage. Stamping, sliding, soft-shoeing the floor, they weave their spartan step phrases into a dance that is lush, thorny with detail, singed with impulses. Taut and welling and intense, *The Fugue* (one of five pieces the Tharp company will bring to the Wang Center this weekend) is an expression of silence inflamed. Like the interior of a Baroque cathedral, it seems to wrench structure from a stormy sky, and sound from structure. Dogma gives way to rapture — watching *The Fugue*, you sense a scary imagination at work. In the end you wonder which came first, the rhythm or the steps.

Tharp has a way of continually bringing us back to basic questions about dance (while making sophisticated comments on the present). Near the middle of *The Fugue*, for instance, there's a strange lull, a moment when a dancer balances on one foot, wobbling, wavering, but not falling. This brief passage is a skeleton key to Tharp's universe. It not only represents a familiar Tharpism — bones becoming cartilage, convictions melting into emotions — it may be the secret source from which her interest in dance springs. Whether Tharp's worked in dance or film or theater, she's always charted a body's attempt to maintain balance in a world that here rocks and rolls, there languishes in angst, and everywhere pursues private desires within the larger context of public dreams. *The Catherine Wheel*, a bilious work when it first appeared in 1981, now seems prescient in view of our recent Black Monday, a day when too many people's rush to grab for the brass ring tipped the deck à la the *Titanic*.

This past year Tharp has been tipping the deck in the dance world. Just when we come to know what to expect of her — coolly urbane dancers in works of offhand, often kinky, but always formally underpinned grace — she overhauls her company. Senior members have retired or moved on, and Tharp has chosen to revitalize the ranks with trained ballet dancers (some from New York City Ballet and American Ballet Theatre). The two new ballets she prepared at her month-long, Brooklyn Academy of Music season last winter employed pointe work in particularly emphatic ways. Most critics decided to accept these works as "ballets" in a conventional sense. For conspicuous by its absence was the ironic tone that Tharp usually reserves for classical choreography. Whereas the rest of her BAM program read like a retrospective, the two new works signaled a transition. The question was, is Tharp realigning her vision?

It isn't as if she hadn't made ballets before. Back in 1973, Tharp created *Deuce Coupe* for the Joffrey Ballet. With its Beach Boys music and splashes of graffiti it had the buoyant melancholy of that last big bash before graduation. As *Coupe* aged, it increasingly looked the minor masterpiece. Then there's the handful of ballets Tharp made for ABT, with Mikhail Baryshnikov her primary catalyst. *Push Comes to Shove* is a major masterpiece. Perhaps it's about the anarchy of genius, in this case Baryshnikov's, or about the abyss that the glorious order of classical ballet happily dances over. Certainly we had never seen a dancer of Baryshnikov's technical magnitude, and Tharp threw the book at him (he caught it with no hands). *Push* seemed to ask whether nothing, or nothingness, lay beyond Baryshnikov's reach.

As a visitor to the Joffrey and ABT, Tharp was an outsider looking in. A bracing gust of reality, she brought her brand of stubborn self-questioning to the orderly, often complacent echelons of ballet. Classical dancers didn't need to understand the Tharp sensibility of inchoate rebellion, and even if they'd wanted to, they wouldn't have been able to adopt that loose-jointed aplomb (in *Baker's Dozen*, Tharp dancers are so loose they could slide under a door). The ballet technique faces the world on a Euclidean grid of spheres and angles — Tharp's style was all doodles, shrugs, and shooting stars. No grid in sight, her universe put one in mind of Dalí's melting clocks. Ballet dancers looked glib in her style, but touchingly glib, like debs daring to cuss in public. She fiddled with their conventions, and Rome glowed.

In 1984, Tharp collaborated with Jerome Robbins at NYCB on *Brahms/Handel*, a dance of escalating variations on a theme shared by two groups of dancers. Here Tharp took the stance of *provocateur* rather than anarchist. One was less interested in which steps were hers than in which impulses. Antagonism crept in and, as virtuosity steepened, flooded the piece — dancers went rolling through the air. Was Tharp plumbing the dark side of collaboration or just playing her part? Whichever, *B/H* was a polished, fully integrated work — and it may have been the crook in the road for Tharp.

Tharp's new ballets, *In the Upper Room* (score by Philip Glass) and *Ballare* (to Mozart's Sonata in D for Two Pianos), almost make you forget that she has brilliant ones in her past. Suddenly, the cynic is a fledgling traditionalist — a realization that may inform the title of the Glass piece. *Room* has obvious ties to a dance that Tharp premiered on Broadway three years ago, *Fait Accompli*. They have the same aerobic muscularity, the same backdrop of sliced black cloth from which dancers mysteriously appear and disappear, and even the same eerie, Spielbergian side- and spotlighting. Tharp herself danced in *Fait*, and the work had a creepy, pre-programmed energy about it, a feeling of momentum gone way beyond the choreographer's reach.

Room bites back that momentum, as if to get its bearings or to revise the message of *Fait*. Glass's music supplies Tharp with a resilient, coasting, readily dramatic track on which to bring out her dancers, sporty jailbirds in their black-white-and-red Norma Kamali jumpers and flip skirts. *Room* recycles the aerobic jogging, stamping, and leaping of *Fait*, but in a more balletic framework. And whereas *Fait*'s group constructions were almost diabolical in their conviction, *Room* is mistier, less doctrinaire. Indeed, its symmetries and variations distantly echo *Brahms/Handel*.

At almost 40 minutes long, *Room* is a blockbuster. Audiences *and* critics have been wowed by its unrelenting kinetic excitement (*i.e.*, the action never lets up). For Tharp, however, the construction is unusually unsophisticated. More often than not she brings threesomes down the stage in crudely hewn step sequences; or lines of dancers perform series of leaps in a canon. This is the Tharp of "The Golden Section," the last variation of *The Catherine Wheel* and a work meant to express apocalyptic combustion. Is Tharp burning off her own fat? *Room* lacks the physical fineness and dissolve that have given her choreography its airy attenuations and witty dislocations — its intelligence. The only "dissolve" here is when dancers pass through the backdrop. And the only fineness is in the physical aspect of the pointe work some of the women do.

Perhaps Tharp means to contrast the crude with the fine, for her choreography does not set up a bridge between the two. The women's toe shoes, a Dragon Lady red, further mark a division. But beyond an obvious allusion to *The Red Shoes*, and there's some devilish dancing for those toes, these self-proclaimed ballerinas have little impact. Of all the dancers they move about most freely and at highest risk, yet in the context of the dance their status remains unclear.

Finally, though, clarity is achieved in a sequence so arresting that the rest of *Room* appears to be a circle of paths leading to it. Glass brings a piano into his score and two ballerinas begin pas de deux, but with three men instead of two — it's almost a pas de cinq. Holding them tenderly, as if they were rare objects, the men share the ballerinas fluently, intuitively. Another couple enter into this palladium of arches and crossways, which in its unquestioning fluidity seems the pattern of a strange sect building its utopia — the upper room?

Tharp is not bringing *Ballare* to the Wang. The more ambitiously orthodox new work, it is also the less successful. On the bill with *Room* (on Friday night and Sunday afternoon) is *Baker's Dozen*, all creamy, ineffable nostalgia. *Sue's Leg*, Tharp's loving evocation of the '30s, has come back into the repertory as well and will share a program (on Saturday night) with *The Fugue* and *Nine Sinatra Songs*. *Songs* is the dance that sold Tharp out on Broadway, and it plugs into the distinctly masculine form of sentimentalism by which America set its watches in the '50s and '60s and which yet inspires those who croon along to "New York, New York" in bars. Mid dance, when "My Way" brings down the house (and it does every time), one gets a not-so-faint whiff of exploitation. That's why I have come to care less for *Songs*, despite its impressive craftsmanship. Look for the moment in "That's Life" when the woman (usually Elaine Kudo) takes a running leap into the arms of Jamie Bishton, who's fussing with his jacket — the near-disaster is Tharp at her most masterfully calculated. □

From In the Upper Room: *the action never lets up.*

Film

Loony girl

Barbra Streisand's mixed Nuts

by Owen Gleiberman

NUTS. Directed by Martin Ritt. Written by Tom Topor, Darryl Ponicsan, and Alvin Sargent, based on the play by Topor. With Barbra Streisand, Richard Dreyfuss, Maureen Stapleton, Eli Wallach, Robert Webber, James Whitmore, and Karl Malden. A Warner Bros. release. At the Cheri and the Chestnut Hill and in the suburbs.

In the opening 10 minutes of *Nuts*, Barbra Streisand appears in a courtroom looking . . . crazy. Her light brown hair is longish and disheveled and almost primitively sexy (which adds to the craziness — no permed-and-poised, middle-class Barbra this), and her behavior, which includes yelling out hysterical declarations about her rights, as though she didn't even register the judge's existence, is so raucously, magnetically self-destructive that we assume *a)* the movie is going to be about whether she really is crazy, and *b)* we're going to be kept in the suspenseful dark about it. So it's a bit of a surprise when we start getting tell-all flashbacks to the incident she's been arraigned for — a murder she committed in unambiguous, rational self-defense. Streisand plays Claudia Faith Draper, the highest-class New York hooker imaginable: she screens all her clients personally, her digs are deluxe, and not only does she charge several hundred for a blowjob, she charges *more* for a blowjob than she does for a lay. (Now that's class — either that, or it's fodder for a Jewish-American Princess joke.) As we learn through flashbacks, one of her johns, a businessman (Leslie Nielsen) who'd flown in from Chicago, grew livid when he realized he didn't ultimately control her. In a rage, he attacked her, and she stabbed him with a shard of broken mirror, leaving the bloody corpse on the bathroom floor.

The movie isn't about Claudia's guilt or innocence. It's about whether, during a closed, pre-trial hearing, she can prove she isn't nuts and that she's competent to stand trial. If not, she'll be placed in a mental institution, where — as one glance at the smugly repressed, '40s-Freudian shrink (Eli Wallach) who runs the place lets us know — she'll probably spend the rest of her life. Since watching an obviously sane person prove her sanity would be boring, Streisand starts off by adding glimmers of instability. But after that opening courtroom explosion, she tones herself down pretty quickly. The role is riddled with *echt*-Barbra Streisand wisecracks, and Barbra Streisand wisecracks are nothing if not down to earth. Although hardly the most well-adjusted person in the room, Claudia is basically of sound mind and spirit — in shrink talk, her "reality testing" apparatus is in working order. Pretty soon, it's clear that *Nuts* isn't going to be an emotionally charged problem play about someone who's just wild and idiosyncratic enough to tweak our notion of the "normal." It's going to be a queen-sized victimization fantasy, a Streisand-sized victimization fantasy. For Claudia — in case you haven't guessed — is that corny, redemptive old thing, the Free Spirit. Gee, d'ya think the system'll keep her down?

Nuts is based on Tom Topor's Off Broadway play, the kind of competent, mechanical, pseudo-important play that makes some of us think of the New York theater world as middlebrow hell. The movie (which was adapted from the play by Topor, Darryl Ponicsan, and Alvin Sargent) is just a contraption, but the repartee, which has traces of wit, has been energetically directed, and Streisand and several of her costars go to almost majestic lengths to redeem it. *Nuts* is never less than watchable; it has verve and rhythm, and the director, Martin Ritt, doesn't let the courtroom setting get claustrophobic. Yet if you believe, like me, that Barbra Streisand is a sometimes-great actress whose taste in material (be it songs or movies) is generally appalling, and if you're drawn in, as I was, by the spontaneity and daring of a few of her scenes here, you can't help but feel let down by the shallowness of this movie, and by how grossly it plays into the audience-conscious, show-biz laziness that has so often compromised Streisand's gifts. She doesn't give a great performance here, because the

Continued on page 15

In custody: prisoner of self-love?

The con games people play

by Steve Vineberg

HOUSE OF GAMES. Written and directed by David Mamet. With Lindsay Crouse, Joe Mantegna, Mike Nussbaum, and Lilia Skala. An Orion release. Opens Wednesday, November 25, at the Nickelodeon and the Harvard Square.

David Mamet's screenplays have tended to be conventional potboilers *(The Postman Always Rings Twice, the Untouchables)* or courtroom dramas *(The Verdict)*, but his work for the stage is rarefied, post-absurdist. And so American drama critics, who go into raptures at the scrape, scrape of Harold Pinter's thinly chiseled dialogue, have proclaimed his apprentice, Mamet, a new master. He may be (I admit some grudging admiration for the mechanics of *American Buffalo*), but his craft is small potatoes. The only one of his plays I can actually say I enjoyed watching was the real-estate-scam comedy-drama *Glengarry Glen Ross*. That was partly because of the way his workman's profanity tracked mud all over the pristine landscape of its source, *Death of a Salesman*, and partly because the combination of Mamet's precisely underwritten lines — which are like exchanges of jargon shot through with bullet holes — and the expert, lived-in performances of the Broadway cast added up to something bizarrely like, but not exactly the same as, recognizable American speech. You might call it back-door American naturalism.

What's interesting about Mamet's screenplay for *House of Games*, which he also directed, is that it's the first movie he's written that sounds like his stage plays. The dialogue, or most of it, is terse, stripped to its subtext, unmistakably stylized. And since language this pared-down has a tinny sound on screen (as anyone who's sat through filmed Pinter knows), the characters in *House of Games* seem smaller than life-size. (Last year's *About Last Night . . .* was officially adapted from a Mamet play, *Sexual Perversity in Chicago*, but most of the screenplay had to be invented to keep the movie from shriveling up and flying away.)

The movie's dramatic situation smacks of the theater too. Margaret Ford (Lindsay Crouse, Mamet's wife) is a psychiatrist with a highly successful practice and a bestselling book (*Driven: Obsession and Compulsion in Everyday Life)* under her belt, but as one of her patients, a crazy murderess, tells her, she mistakenly thinks of herself as "exempt from experience." Consequently, when a young man she's treating for compulsive gambling tells her the only way she can save him is by paying his debts so his creditor won't rub him out, she hotfoots it to a dive called the House of Games to back up her therapy with some practical assistance. The creditor, Mike (Joe Mantegna), agrees to forget the kid's bill if Margaret will help him defeat a poker adversary by spotting his "tell" — in con-man lingo, the nervous gesture that gives a bluffer away. She does, and Mike ups the ante based on her information. But when the plan backfires (it turns out the guy wasn't bluffing after all) and Mike finds himself cleaned out of cash and at the end of his opponent's gun, Margaret has to write a check to bail him out. At the last minute, she notices an unconvincing detail in the armed man's behavior and realizes she's been conned herself. More turned on by the ploy she's just witnessed than she is angry at her close call, she begs Mike to teach her the ins and outs of the confidence game, ostensibly to provide her with material for her next book.

A clever scam has a built-in appeal, so there's a low-grade amusement to this scene and some others that follow. But Mamet's point is a serious one: he wants to prove not only that uptight women may have a secret hankering for danger (which is sexual, of course — Mike takes Margaret to bed the night he begins her other lessons), but that shrinks and con men belong to the same breed. It's not a very persuasive argument, especially when the transparent, rigged dialogue (one of the characters even talks without contractions, like a Damon Runyon figure), the mannered, unresonant direction, and Lindsay Crouse's stiff-necked acting keep calling our attention to the shallowness of everything in the movie. (Crouse doesn't seem to know the difference between a repressed character and a repressed *performance*.) I didn't have a bad time at *House of Games*, but I didn't believe a word of it. Not only do Margaret's mad patients make conveniently pithy remarks, but Margaret's unconscious pops out, in the form of Freudian slips, whenever her mentor (Lilia Skala) happens to be present, so the older psychiatrist can interpret them for her.

The movie seems frozen much of the time, but Joe Mantegna slices through the ice every time he's on screen. Mantegna has a high, nasal, stuck-pig voice and so much wild-card energy he almost seems possessed; the more he veers out of control, the funnier he gets. Of course he's never *really* out of control — he's a supremely self-conscious actor who wields his machete edge with a seductive smirk on his face. He's a one-of-a-kind performer, though the way he plays characters with carny-barker souls (he won much praise, all of it deserved, for his work in *Glengarry Glen Ross*, and he had a gleeful bit as the amorous dentist who buys the farm in the opening minutes of *Compromising Positions*) reminds me a little of Joel Grey. Mantegna has a genius for playing Mamet's dialogue; he gives it so much fast-talking energy and ricochets it so deftly that you begin to believe in the whole shell game and think it might mean something. He may be to Mamet what Ben Kingsley is to Pinter — the one actor who can bring authentic presence to Mamet's drama of absence. □

Trailers

LOVE STORIES: WOMEN, MEN AND ROMANCE

In the past, the gifted local filmmaker Richard Broadman has made tough-minded documentaries with grittily specific subjects — movies like *Mission Hill and the Miracle of Boston, Down the Project: The Crisis in Public Housing,* and *Water and the Dream of the Engineers.* So even Broadman watchers may be a little taken aback by his latest project. Four years in the making, and shot in and around Boston for $60,000, *Love Stories: Women, Men and Romance* is a documentary every bit as open-ended and alluring as its title. This nifty little movie is about how relations between men and women have changed throughout the century — that is, it's about romance, sex, family, courtship, divorce, work, single life, oppression, liberation. All in 85 minutes. And the bizarre thing is, it works.

The secret? Very simple. Broadman doesn't take the standard sober sociological approach. His movie offers a tapestry of the usual points — how women have moved from the home to the workplace, how traditional sex roles have given way to more complex, shifting patterns of interaction. Then, instead of using his interview subjects simply to back this up, Broadman lets them ramble on about their lives, so that we get the *flavor* of these changes, the mark they've made on people's personalities. Two feisty old Italian-American ladies discuss their neo-Victorian marriages with disarming matter-of-factness; so dedicated were they that even if their husbands had beaten them, it wouldn't have crossed their minds to leave. An aging hippie reveals a lifestyle that cross-breeds '60s-style "openness" with traditional neanderthal-macho beliefs. (Feminists will be wringing their hands over which camp he finally belongs in.) A 40ish bachelor says he got more women before he became a Sensitive Male — but then out tumbles a story about how much he adores sharing a perfect fall evening with a female companion, and his reverence for this interpersonal harmony is so rich it seems to melt through every cheap Alan Alda joke. Broadman's fragmentary method is a little disarming, but it also makes sense. Most viewers already know the facile social-history stuff from *Newsweek* (we hardly need another lecture on why women needed to liberate themselves, or on the dilemma of commitment in the '80s). What *Love Stories* captures, in a remarkably non-judgmental way, is how these developments add up to one sprawling, inevitable movement — the transition from the 19th century to the modern world, from a society where people bowed down (in a religious sense) to the traditions they were raised on to one in which their strongest allegiance is to themselves.

Broadman, who collaborated on the film with Susan Steiner (she's listed as associate director), breaks with the by-now tired, earnest traditions of Boston-leftist filmmaking. The changes wrought by feminism are central to the film, and one could easily envision a movie on this subject in which the underlying message was how shackled people were back then, and how free they are now. But in *Love Stories,* listening to the older subjects' descriptions of industrial-age domesticity is a little like curling up with a 19th-century novel — in an era when romance (more often then not) took a back seat to practical matters, the power exerted by tradition and economic necessity leaves one awed, perhaps a little envious. As for all those proverbial '80s uncommitteds (who, after all, are the film's true audience), Broadman salutes their hard-won liberation without overrating it. Searching for love yet oddly satisfied with their increasingly private lives, the younger folks in *Love Stories* come off as innocent and touching. They're the century's most mixed-up romantics, the ones who, through some accident of history (and technology), ended up with more freedom, more choice, more *options* than any one of them knows what to do with. *At the Somerville Theatre, Friday, November 20, and Sunday through Tuesday, November 22-24.*

— Owen Gleiberman

THE RUNNING MAN

Ya gotta love Arnold Schwarzenegger. What is it about the guy? He's so big but so . . . light. Those other bruiser heroes get tiring after a while — super-serious ideological shitheads like Stallone and Norris, Eastwood and Bronson. But Arnold has no political agenda; he's making Action Comix for the movies and he knows it. He strolls onto the talk shows in his plaid blazers and faded jeans, wielding a baseball-bat-sized stogie and beaming gratitude and good humor. Why shouldn't he? After all, here's somebody who went from a crappy job like Mr. Universe to being a movie star (and a Kennedy in-law to boot).

So I feel bad that even all that Arnold charm isn't enough to carry him through an overloaded action caper like *The Running Man.* At a glance, the movie seems to have a lot going for it. The script is a rip-off of futuristic thrillers like *Death Race 2000* and *Rollerball,* where the national "sports" are lethal gladitorial contests. *The Running Man* is the name of a TV game show in the totalitarian year 2017: convicts and other undesirables are set loose and then chased down and killed by "stalkers" while the host whips the studio audience into a frenzy and crowds in the streets take bets on the outcome. Arnold is the LA cop who refuses to fire his helicopter's guns on unarmed food rioters; he ends up serving time in a detention camp, escapes, is caught — and then is forced to become a player.

Okay, so we've seen it before. But Arnold's got at least two couchfuls of Carson-quality guest stars to help him

Continued on page 15

Raymond Burr and Barbara Hale: contrived, but grown-up

Television

Three Masons

The case of the long-running lawyer

by Clif Garboden

The *Perry Mason* of our childhoods left the air in 1966, after nine years of courtroom victories (and one guilty verdict). Ratings-wise, the best the show ever did was a seasonal fifth in the Nielsens, but it is one of the best-produced and most enduring classics of TV's history. An attempted revival with Monte Markham heading an all-new cast popped up in the fall of '73, only to fizzle out. The original black-and-white episodes litter late-fringe over-the-air hours and cable channels to this day (Saturdays and Sundays at 11:30 p.m. on Channel 7, sometimes early Sunday afternoons as well). Raymond Burr, who Alex McNeil's *Total Television* tells us originally tested for the role of flummoxed DA Hamilton Burger, *is* Perry Mason, and though audiences accepted Burr's transference of his Mason performance to the role of wheelchair-bound detective Robert Ironside for that fondly recalled, if a bit silly, series (also a hardy perennial: at the moment, weekdays at 3 p.m. on Channel 68), no one has ever replaced him before the bench. Logically, then, when NBC contracted to air a series of occasional *Perry Mason* feature-length made-for-TV revivals, the rotund Burr lumbered in to fill the title role. Better yet, a crow's-footed Barbara Hale tagged along as his coolly efficient legal secretary, Della Street. Together again, just as you remember them.

Well, not exactly. The *Mason* TV movies lack several elements essential to the original series's success. In the first place, the old show's scripts were personally approved by Mason's creator, novelist Erle Stanley Gardner, who evidently had the wisdom to let Burr's recharacterization of his hero carry the show and still pay close heed to the logic and pacing of the mysteries. In fact, the original series was produced by a company organized by Gardner and a few trusted associates. In their way, this group had total artistic control over the weekly dramas, which resulted in the show's maintaining a remarkable consistency over nine seasons. There was action, but not overblown action, and romance, but never at the expense of stock mystery-yarn emotions like jealousy and greed. *Perry Mason* plots centered on timeless motifs pulled from the pages of '40s pulp novels. Nothing so modish as rock-and-roll or Kennedy politics ever invaded the world of little blackmails, alcoholics, indiscretions, and con jobs from which Mason's clients ran to him for help. (One noted exception to this was a special episode set and shot in Berlin; the subject was spying over the Wall.)

Half of each hour-long show was devoted to setting up the case — almost always murder — and introducing the wrongly accused defendant to attorney Mason's office family. The last half-hour took place in the courtroom. Perry's formula for success depended on two things — his ability to get the judge to call a recess when he needed time to gather evidence, and providential circumstances (often previously unrevealed to viewers) that enabled him to free his client by uncovering (and often teasing a confession from) the real culprit. Of course, *Perry Mason* gave America the wrong idea about what criminal lawyers do. Mason was much better at finding and interpreting evidence than the police, and he didn't stop at anything as tidy as a good defense. He solved crimes. As remarkably unrealistic as all that was, it made good television drama.

Above all, it made *Perry Mason* a show for adults. If Mason's methods and solutions were a bit contrived, the acting was so rock-steady that viewers could go along with the gag. And the very steadfast consistency of the show's formula held your interest. Never was Gardner tempted to "evolve" his characters. We never learned much about Perry or Della outside the office. Unlike what happens in today's ensemble dramatic series, old Army buddies and ex-spouses did not routinely pester the show's regulars. Neither did the writers fall into one-trick episodes centering on a trendy stunt or location for the sake of "freshness." No, the *Perry Mason* audience, if deep-down curious about what Perry did after work or whether he and Della were more to each other than coworkers, was content and comfortable with the leading man and lady the way they were — living in a universe defined by action necessary to the plots. Deviations from formula, to this day, stand out as weak episodes.

As for the TV-movie *Masons* — well, let's just say that '80 TV marketing has not been denied. Last week's *The Case of the Scandalous Scoundrel* dealt with the murder of a hated scandal-magazine publisher and featured, among other bouts of gratuitous violence, Perry riding a four-wheel-drive truck through a barrage of artillery fire. Times have changed. First of all, TV has loosened up considerably in terms of which of society's flaws can be depicted, and the '80s Mason is free to solve '80s TV crimes. The current televison environment lets him deal with hookers and drugs and deranged Vietnam vets. (This freedom, I suspect, would have been welcomed by Gardner, who no doubt felt that late-'50s TV prudishness took a bit of the edge off his down-and-dirty genre.) The '80s has also invited Mason's world to integrate. The sleazy victim of *The Scandalous Scoundrel* was played by Robert Guillaume, and two of the prime suspects were black tough guy Yaphet Kotto and sneaky Rene Enriquez (of *Hill Street* fame). Likewise, stunt budgets, technology, and network standards have opened the door to more and flashier brutality. (Again, Gardner might well have liked the chance to try his hand at that.) Yet what's wrong with the new *Mason* movies can be hung directly on their over-reliance on sensationalism. Are these up-to-date cases more exciting? Yes, but that makes them more childish.

Central to this issue is the recasting of Perry's number-one private-eye operative, Paul Drake. The late William Hopper (son of Hedda) played the pompadoured gumshoe in the old *Mason* series. Hopper was not an especially good actor, but his tight-lipped matter-of-factness and colorless delivery made him the perfect streetwise counterpart to Burr's coolly deductive Mason. You could always count on Paul Drake. He was a one-punch/end-of-discussion diamond in the rough. He had his information-gathering methods, and we suspect Perry didn't ask for details. We seldom saw Drake at work. He'd go out in one scene, dispatched to unearth the essential evidence, then return through the back door, identifying his presence with his trademark shave-and-a-haircut knock, and deliver the goods. It may well be that Drake operated in obscurity because the old

Continued on page 16

Theater

Nuclear family

There is life in Ground Zero

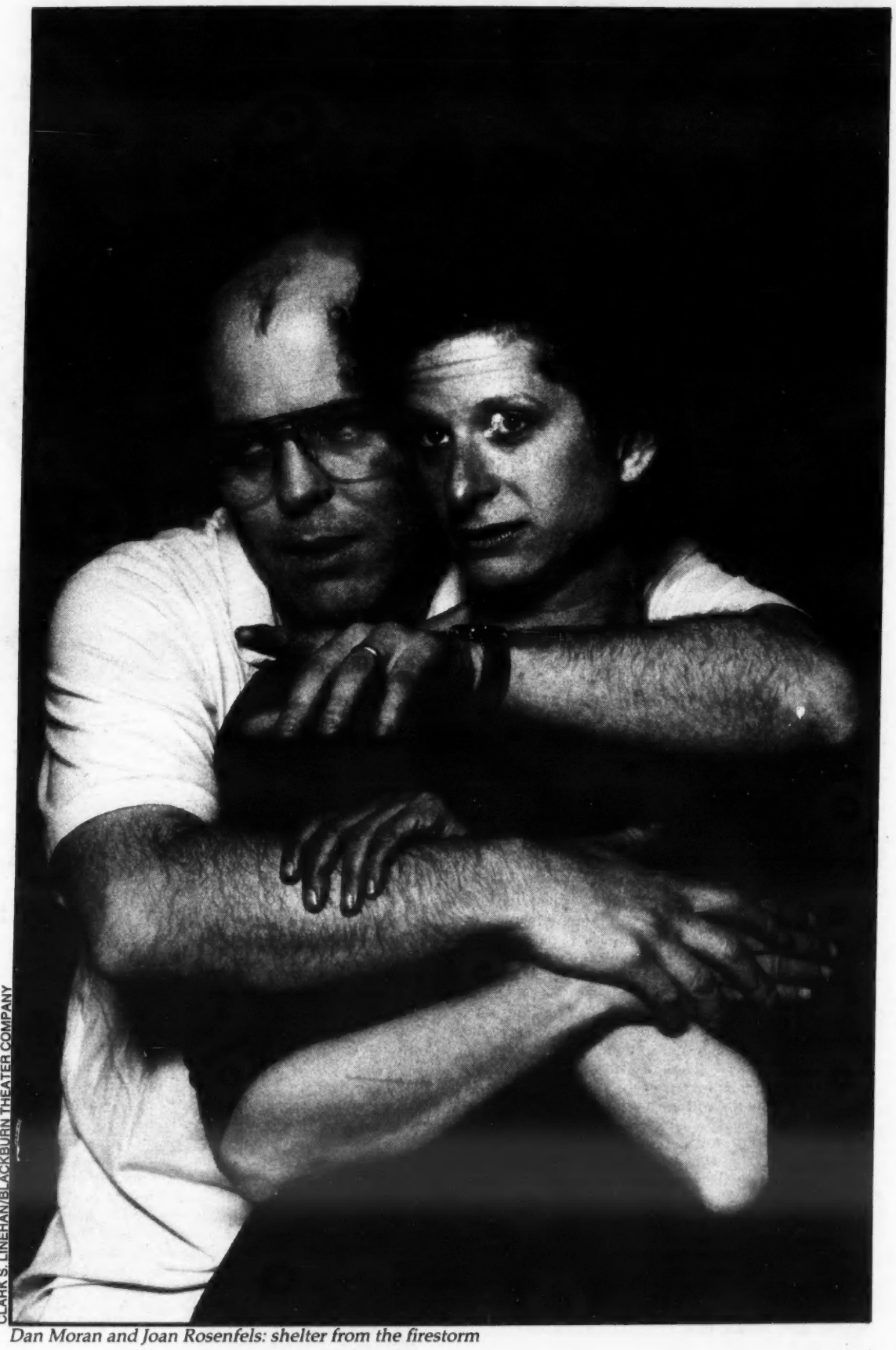
by Skip Ascheim

THE LIFE AT GROUND ZERO, by Samuel Shem. Directed by Patrick Swanson. Setting designed by Whitney L. White. Lighting by Ed Jarmulowicz. With Jonathan Epstein, Joan Rosenfels, and Dan Moran. At the Blackburn Theater Company, Gloucester, Fridays through Sundays through December 13.

God, another anti-nuke play — and an hour's drive away, no less. Polemical puppets bashing one another with fundraising slogans; pop-psychological characterization linking personality to theme; eco-liberal sentiment and New Age moralizing. Puns for laughs. Preachings to the converted. Such were my forebodings going into *The Life at Ground Zero*, the anti-nuke play by Samuel Shem now having its premiere at Gloucester's Blackburn Theater Company. Nothing to do with Shem, a Cape Ann novelist and playwright with whose other, widely noted work I'm not familiar. Just the long odds (so long after Ibsen and Shaw) against an issue play's standing up as drama: the characters can't help winding up as dialectical pawns, and the aesthetic motivation, often as not, becomes subservient to the political. How refreshing, then (perversely so, given the grim subject), to be able to report being stirred and disturbed by Patrick Swanson's engrossing production of *The Life at Ground Zero*.

Not that Shem has avoided all the pitfalls of the genre. His antagonists, two brothers accoutered with regulation sibling rivalry, are cleanly polarized along the Dr. Strangelove/ban-the-bomb axis; and each is fitted out with suspiciously appropriate childhood quirks or resentments that, if nothing else, help the actors to flesh out their mouthpieces. Scott, the older, was always "fascinated by destruction"; he grew up to be a nutcake cold warrior, veteran of every US spy agency, who (knowing what he knows) has built himself a palatial, fully equipped, air-and-water-purified, computerized bomb shelter deep inside a granite mountain in Maine's Allagash wilderness. The play is set on the porch of Scott and wife Judith's rustic summer cabin, conveniently located only a few steps from both a lake and their sliding-rock-slab sci-fi doorway to subterranean salvation. Eeley, the younger brother, always felt himself the loser in the constant boyhood competition; he became a doctor and gravitated to the disarmament movement. A lingering need to even old scores, perhaps, has impelled him to drive nine hours from Boston in response to a strange telegram from Scott: "Imperative you come at once. Stop. Don't worry."

Both lose little time in slinging party lines. Scott explains that he wanted Eeley to see the shelter because he's put his brother on the early-warning list — the select few who, when the Russkies shoot their load, will be the first to hear about it, enabling them to get out of



CLARK S. LINEHAN/BLACKBURN THEATER COMPANY

Dan Moran and Joan Rosenfels: shelter from the firestorm

Tammy Fay(e) Wray

by Bill Marx

PATSY KELLY/STORYTELLERS IN CONCERT

Judith Black: paring away the platitude

HARPIES BIZARRE, a feminist satire by Lydia Sargent and cast. Directed by Sargent. Set designed by Sargent. Costumes and lighting by Ingrid Schorr. With Michele Markarian, Patricia Beatson, Catherine de Leon, Wendi Stein, Dale Davidson, and Linda Myer. At the Newbury Street Theater, Thursdays through Saturdays through December 19.

BANNED IN THE WESTERN SUBURBS, written and performed by Judith Black. Music composed and performed by Victor Cockburn. Presented by Storytellers in Concert at Lesley College, Fridays through Sundays through December 6.

As Jerry Payswell, a greasy amalgamation of Pat Robertson, Jerry Falwell, and Jim Bakker, Lydia Sargent lashes the Bible Belt without mercy. In *Harpies Bizarre*, she's the Don Rickles of the left playing the Simon Legrees of fundamentalism. And the geysers of snake oil she exudes are exhilarating at first — America's hypocritical brew of sex, sin, and moolah is splashed into your face at gale force. On the other hand, you catch some of the same satiric spray in Judith Black's *Banned in the Western Suburbs*, but at a more refreshing velocity. Storyteller Black turns out to be a a subtler and more rewarding propagandist than Sargent — an artist rather than a fulminator.

When you enter the Newbury Street Theater for *Harpies Bizarre*, you are seated in the studio audience of Jerry Payswell's weekly radio program, *Listen Up America*, by the great scam himself. And he pulls no prayers about where you are going to end up if you turn a deaf soul to his hectoring calls for cash and redemption. There are sections set off for particular "pinko" and "deviate" groups, and if you don't 'fess up and cough up, Payswell will sling you into a seat for the damned, one designated on the basis of your looks. "Lesbians and sluts in the middle," he roars, flicking a handkerchief into a sinner's eye; "commie simps and those of dubious ethnic background over there!" Kicked off with admonitions that the audience keep its hands off its genitals for the next couple of hours, *Harpies Bizarre* is an intermittently raucous and raunchy fantasy of what the puritanical far right may well think but never admit — that the best part of being "saved" is shitting on those who are not. If only Sargent kept up the goofy ferocity. But this clunky political satire, like many of her shows, is pushed downhill by ham-fisted repetition and simple-mindedness. Sargent's harpies not only stone their born-again targets dead many times over; they keep casting the same stone.

Unlike Sargent's other magazine-name-inspired feminist revue, *I Read About My Death in Vogue Magazine*, which covered the multitudinous mutations of the women's movement over the past few decades, *Harpies Bizarre* has but two things on its mind: fundamentalist greed and fundamentalist sexism. And these are literally yesterday's news. This is one case where satire has been outdone by the headlines. There's nothing in the show's skits and musical numbers that comes close in comic lunacy to the Bakkers' interview on *Nightline*, or to Jessica Hahn's striptease for *Playboy*. Yet Sargent manages to dig into some laughs with her spiky sense of humor, taking on prattling patriarchy ("the Oliver North Homemaker of the Year Award") and sex in advertising ("I spread my legs at the mention of Harvey's Bristol Cream"). My favorite segment concerns Payswell's "Home for Little Harlots," where unwed mothers are lovingly talked out of abortions so they can become baby-making machines for Christian couples who want to adopt children at low, low prices.

But too often Sargent's comedy sinks into sophomoric, didactic fuming, as in a Baptist version of Siskel and Ebert or a screed against feminist therapists. How often do we have to hear these right-wingers say that women belong snuggled in their husbands' armpits before the writer/director thinks we'll get the point? And because she treats her company with scrupulous egalitarianism, the sketches go on far too long — *Harpies* runs over two and a half hours, with each member of Payswell's giggling choir of "good gals," some of whom are about as zany as the Old Testament, chomping the comic bits to bits. So despite the moments of bitter humor and Sargent's terrifying Payswell, you yearn for subtlety —

town ahead of the traffic. How will Eeley get himself, his wife, and three-year-old daughter from Boston to Maine in time to, as it were, beat the heat? By seaplane, smiles Scott, indicating the lake. "Where the fuck do you guys hang out, Disney World?" enquires the incredulous Eeley. "The only fantasy is peace," retorts Scott, touting the 40-year superpower stand-off as a tribute to the deterrent power of the bomb. "I been at this 20 years," he reassures us. "The game is fear." As the siblings spar, Shem deftly moves their arena from politics to family squabbles and back again — when the skirmishes aren't focused on Judith, whose presence triangulates both the personal tussle (there's some long-simmering chemistry between Eeley and her) and the ideological warfare. To Judith, a psychologist, both brothers are trapped in conceptual webs; she stands for feelings: "I can't understand how people get to the point where they kill or die for an abstraction."

Unfortunately, Judith is also saddled with lines like "All my life I've been most open and real when I'm in touch with others." As a character, she's less plausible than the brothers, whose dialogue, even when purely expository, has the easy lope of everyday speech. Neither has Shem neglected to equip each of the three with an ironic, humanizing foible: Judith is a recovering alcoholic; Eeley immerses himself in the peace movement, neglecting his child, to avoid an unhappy marriage; and Scott lives a bitter self-deception — which I won't disclose, since it provides the spin on the plot that makes the second act possible. Shem's schematics often have a way of encumbering his message, but despite the overstudied approach, *The Life at Ground Zero* is thoughtful and literate (both on and off the main topic), muscular and tender, and even alarming. As the revelations fly and the true selves get exposed, the playwright guides you to an inescapable confrontation with the mentality of denial by which we each — missile freak and peacenik alike — get through the day. That's doing something. The play would make very good television, not least because of its endearing willingness to leave a significant plot question unresolved at the end.

In Gloucester, it makes very good theater as well, thanks to a well-blended trio of performers. Jonathan Epstein, as Scott, projects the hint-of-Liddy you need in order to believe in the solidity of his pro-nuke worldview, and he's equally convincing as a cynical spook and as a lost soul. Dan Moran's infectious, sympathetic Eeley is a study in effortless particulars, and Joan Rosenfels rescues Judith with a no-nonsense approach that neither denies nor indulges the character's more embarrassing traits.

The triad of contending forces they represent finds a somewhat pedantic reflection in Whitney L. White's impressively realistic setting. The cabin wall and deck fill one side of the stage, with a massive rock formation (leading to the cave) on the other and a thick blue spruce in between. Lined up that way, rock, tree, and house echo, rather too insistently, the play's hardhead/environmentalist/humanist trialectic. Swanson's orchestration of the script is sensitive to passion and undercurrent alike, but his blocking — though there are never more than three bodies on the ample stage — is often constricted. If the set makes too much of the play's triangularity, Swanson's staging makes too little. Since the director bunches up the characters when they're bickering, he leaves himself no visual or kinetic way to express their emotional, cut-through-the-defenses coming together at the end. It's a case of prior decisions turning out to be incompatible with the ultimate aim but going unrevised. Ironically, as Shem would remind us, that sums up our collective response to nuclear annihilation as well. □

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not to mention diversity of attack. It's not that you feel sympathy for the Falwells of the world, or even that parody has to be fair (it doesn't). But many of feminism's enemies are less obvious and more insidious than the Christian right, and they can be found all along the political spectrum — Sargent should perhaps widen her humorous horizons and augment her harpoon with a scalpel.

Unlike *Harpies Bizarre, Banned in the Western Suburbs* is a sensitive operation, with storyteller Judith Black skillfully paring away the "My Mother/Myself" platitudes that larded her last show to open up a vein of gentle mockery and frank talk that bubbles with both poignance and hilarity. Her latest stories grow out of experience rather than polemical hearsay, and the transformation is startling. Having mocked the uptight right in her first piece of the evening, a sprightly contemporary adaptation of a Yiddish fable, Black, unlike Sargent, goes on to fry other fish. What's more, she throws in some sizzle. Finally, a storyteller who departs from the traditional goody-two-shoes image (these verbal bards habitually treat audiences as if they were a class of six-year-olds) to dish some dirt.

The overheated highlight of the evening is a wonderfully ga-ga tale called "Simba" (adapted from *Look Homeward Erotica*, by the Kensington Ladies' Erotic Society), which is about a housewife who makes love to a giant gorilla in the zoo ("His fingers are thick and black and dry. But all so nimble."). What's more, Black's swings into eroticism are explored, not exploited, the storyteller going on to interlace tales of her exercise class with a remembered attempt at a perfect romantic relationship. Her sympathetic persona is a cross between Lily Tomlin and Woody Allen — the hard edge of feminist certitude cushioned by a self-depreciating humor that never slides into self-hatred. And like any good yarn spinner, Black knows that what's left out of the story is as important as what remains. Yet she admits to trying for a touch of the risqué, leaving in a lot of what the G-rated storytellers excise. That's okay. Going to Hell and Black is preferable to going to Heaven with Payswell. □

Books

Words without end

Is nothing sacred?

by Eric Selinger

THE LITERARY GUIDE TO THE BIBLE, edited by Robert Alter and Frank Kermode. Harvard University Press, 678 pages, $29.95.

Tradition tells us Solomon the Wise had 3000 parables to illustrate every verse of Scripture, and 1005 explications for every parable. That's 3,015,000 interpretations for every line — yet never, I am sure, in any parable or commentary, did the son of David mention "the naked functionality of language" or "the audacious textuality of a broadly architectonic allegory."

When you see a phrase like that, you know you're not in Canaan anymore. Welcome, instead, to *The Literary Guide to the Bible*: a gathering of essays by literary critics and Bible scholars, where threads of Talmudic and Patristic lore are woven in among discussions of "compositional schemes," "narrative strategies," and other displays of "rhetorical mobility and thematic restraint." There is nothing new about close reading of the Bible, of course; for thousands of years now men and women (mostly men) have spent their lives searching out the meanings of chapter and verse, words, and even individual letters, with apparent contradictions and redundancies reconciled by appeals to a Higher Authority. More recently the same evidence has been held up by historians as proof of human, all-too-human editorial intervention, with pre-existing traditions stitched together rather badly, showing their seams.

The various authors of the *Guide* depart from both approaches. Before rejecting any passage as redundant or poorly edited, they insist, you have to understand not God's will, and not ancient history, but the way Biblical poetry and prose are put together: the styles of psalm and prophecy, the rules of the genres' games. "Elements like disjunction, interpolation, repetition, contrastive styles, which in biblical scholarship were long deemed sure signs of a defective text, may be perfectly

JOHN NORDELL

deliberate," Robert Alter argues in his "Introduction to the Old Testament"; if they can be used in modern literature, they might be in this Text of texts as well.

The Bible as "Waste Land," then? Well, yes and no. There are strong objections to be made to this formalist, literary-critical approach to the Bible, but when it works, it can work wonders. Several essayists — Alter most of all — are able to reveal "a delight in the manifold excercise of literary craftsmanship" writ large and small through Holy Writ. J.P. Fokkelman's essay on Genesis, for example, focuses on the rhetorical device of chiasmus, or criss-cross symmetry. He finds it in individual Hebrew phrases like "shofekh dam ha'adam/ba'adam damo yishafekh" ("Who sheds the blood of a man, by (or for) a man his blood shall be shed"). But the form can also be spotted in the way whole stories are constructed, as in the tale of Jacob conniving to obtain his father's blessing:

A: Isaac and the son of the berakhah/bekhorah *(blessing/birthright), Esau (27:1-5)*

B: Rebekha sends Jacob onstage (27:6-17)

C: Jacob appears before Isaac, receives blessing (27:18-29).

C': Esau appears before Isaac, receives anti-blessing (27:30-40).

B': Rebekha sends Jacob from the stage (27:41-45).

A': Isaac and the son of the berakhah/bekhorah *(now, Jacob) (27:46-28:5).*

admit their dedication to promoting "a new view of the Bible as a work of great literary force and authority, a work of which it is entirely credible that it should have shaped the minds and lives of intelligent men and women for two millennia and more." But intelligent men and women did not read it as "a work of great literary force" — they read it as the Word of God, incredible as that may seem to modern critics. Yes, yes, eloquence helped; but to say, as Kermode does, that "the Gospels are writings first of all, whatever use is subsequently made of them" is just the sort of appropriation the editors rightly object to in, say, historians for whom they are "first of all" historical evidence. Kermode sees the mote in his brother's eye just fine; as always it's that pesky beam that gives the trouble.

For all that Alter and Kermode aspire to a general readership, most of these essays are hard, dry going. Too many read like academic journal pieces. And it's a schoolman's spirit that moves these scholars to write. "At this point in cultural history," the editors assert, "there is an urgent need to try and learn how to read the Bible again." Not for spiritual instruction, mind you; the urgency of *these* Bible thumpers is intellectual, not moral. What's at stake is a version of E.D. Hirsch's "cultural literacy," with great works of literature (Milton and Dante are the obvious examples) slipping behind a veil of ignorance, and our readings of them distorted

Continued on page 19

PHIL IN PHLASH

Jim Reid: skirting the edges of mope rock

Music

Pop-pourri

From Jesus and Mary to that old-time religion

by Milo Miles

Albums that color your whole view of music, ones that you discover like sex or that you seek out like a grail, can be either obscurities or hits. But whatever, your relationship to them is private, shared and explained only to intimates. Your attitudes toward the record's future conflict: you need to have people understand it the way you do, but you fear (and secretly hope) they never will. Unless it's an unredeemable crotchet about music, the album drifts through the years with its stock rising and falling, till it finally becomes just another optional influence on performers too young to have known its songs when they were new. And then you may hear records that bring the secret favorite back with a snap. For me, one such cherished LP is *The Velvet Underground*, the group's third record; and the recent albums that resurrected it are the Jesus and Mary Chain's *Darklands* (Warner Bros.) and Felt's *Poem of the River* (Creation). The first is a corrosive, mercurial brooder capable of catching those with just a cursory interest in the Velvets; the second should set off deep tingles only in those who revere the pale blue eyes of Lou Reed's Jesus.

The Jesus and Mary Chain's debut, *Psychocandy* (1986), floated nearly every track in a thick soup of feedback laden with fuzz chords, and the record seemed vaguely annoying at first. The connection with the Velvet Underground was no more acute than for, say, Red Lorry Yellow Lorry — a third-hand assimilation of clamor, drone, and a suggestion of self-pity more in keeping with the sumps of Reed's solo career than with his Velvet days. *Psychocandy* eventually cut deeper, became more single-minded, more inventive within its restrictions, more stubborn than the arty Brit crap that surrounded it. Nobody cares whether "Just like Honey" is really about anal sex or whether kinky undertones infest "Taste the Floor," "Taste of Cindy," "My Little Underground," and other tracks. What matters is that "Honey" and "Cindy" in particular boast drilling melodies, arrangements and executions so carefully pared down that you can't imagine deletions or additions. Vocalists/guitarists Jim and William Reid, the brother bandleaders, may write tunes of such furrow-browed depression that they skirt the edges of poseur "mope rock." But pervasive anguish repulses only if performers are clumsy with it, peering down dead ends to be hiply morose rather than because every avenue they know ends in a wall. And though obsessive words may seem like a flimsy indicator of integrity, William and Jim cast off the superficial, partly because they keep watching the rain falling, tasting something vile or seductive, over and over.

On *Darklands*, the veils of feedback lift from many cuts, and the record sounds hushed in comparison with *Psychocandy*. But it lets the obsessive words — and by extension, the obsessions — rise closer to the surface, and that makes the Reids' flashes of brilliance easier to pinpoint. "Deep One Perfect Morning" begins with slow, grave drumbeats, lazy chords, a chinking tambourine, and Jim Reid intoning with enough buried regret to suggest Glen Campbell's "By the Time I Get to Phoenix." The narrator is more unsettled, more active, than his surroundings: "I'm picking at the pieces/Of a world that keeps turning/The screws into my mind." As Jim sings "into my mind," William cranks up the guitar to underscore how the world is working on the singer while it pretends to be simply hoisting this dandy sunrise. The angered buzz settles quickly, and when the world turns more screws into the narrator's mind in the coda, he responds with "And I can see a wide world/For me to tame" as the guitars come back with a hint of bravado instead of fury. "Deep One Perfect Morning" is a small song — it doesn't build a head of steam like "Nine Million Rainy Days" or "Cherry Came Too." Yet it's a honed one, fashioned by musicians who clearly love the no-nonsense encouragement rock and roll can offer.

One Ernest Stoneman aggregation (1928): the music played out in the country

At their Channel show on November 11, the Jesus and Mary Chain threatened to inch down into outright mope rock with their anti-presence on stage (drummer Bobby Gillespie was gone, replaced by a floppy disc, and guitarist Dave Evans had been added). They served up no communication — no banalities, no obscenities, not an extraneous peep — and, initially, no body motion. Last year, their first Boston gig was reportedly a catastrophe in which the band played an abbreviated set and couldn't bear to face the audience. Although such standoffishness may be the result of painful introversion, it can't help being taken as a gesture of contempt, no less irritating than a superstar's feigned bonhomie on a stadium stage. Thinned out by the unseasonable snowstorm mounting outside, the crowd that filled about two-thirds of the Channel this time bobbed tolerantly throughout. And by the end of the 80-minute show, Jim Reid had finally bent, folded, and even bloodied himself (by bopping his nose with the microphone). Stripped of studio emollients, Jim (and to a lesser extent William, who tunnels instead of soaring with his voice) had to pull up heavy slabs of guitar distortion with his vocal cords. Much to his credit, he did it time and again once he got warmed up, notably on a version of "Just like Honey" that grew playful and bumptuous, and during the encore with a version of Bo Diddley's "Who Do You Love." Here William piled up burry notes until they toppled into a headlong clatter that topped off the most astute update of an oldie since Los Lobos' "La Bamba."

Besides *The Velvet Underground*, Felt's *Poem of the River* evokes strange, subdued albums like *Young Marble Giants* (especially on "Declaration"), but the crucial difference is that you must listen to the deadpan-elegiac tone of singer Lawrence and the delicately shifting interplay of guitars and organ in the breaks of numbers like "She Lives by the Castle" and "Riding on the Equator." Those unaffected by the Velvets may hear mid-period Dylan in the organ progressions; those unaffected by Felt may hear what Lawrence is singing (banalities like "How could you be so cold to me when I've been so warm to you," for example) and note that *Poem of the River* is quite brief (25½ minutes) and tainted by pretension ("Lawrence's songs coloured in by the band," indeed). Those affected by Red Crayola will applaud Mayo Thompson's production. But the smoky-midnight suspensions the shamefully uncredited band works up are, as indicated, true joys, truly hermetic.

* * *

Ralph Peer was the premier talent scout in early country music, and like many A&R men who lasted long enough to become legends, he preferred best-sellers to what he liked best. He was working for the Okeh label in 1923 when a distributor in Georgia sold an immediate 500 copies of Fiddlin' John Carson's "The Old Hen Cackled and the Rooster's Going To Crow," a performance that Peer had recorded but considered worthless (because of its squeaky vocal). That, reinforced by the runaway success of Vernon Dalhart's "The Wreck of the Old 97," convinced him there was a future in rural musicians by the time he joined Victor Talking Machine, in 1925.

Peer pioneered a field method that influenced all subsequent folk- and popular-music searches: rather than have performers travel to the company headquarters for an audition, company representatives would come to the town nearest the performers. As part of one of his big sweeps, in late July 1927, Peer chose Bristol, Tennessee, a spot on the border between that state and Virginia. In the next nine days, he captured what were to become the most venerated and celebrated sessions in C&W, featuring the debuts of the music's first two national stars, Jimmie Rodgers and the Carter Family. Now a lavish two-LP cross-section of those historic dates is available as *The Bristol Sessions* (CMF).

From the first tracks on, *The Bristol Sessions* delivers little jolts. Uncle Ed Dunford's jaunty, solo-fiddle fling, "Skip to Ma Lou, My Darling," ends with the eyebrow-raising lines "You are pretty and I am too/All around the house and the pig pen too/Skip to ma lou, my darling." This reminder of just how much America was literally and spiritually still down on the farm is followed by B.F. Shelton's "O Molly Dear," a claustrophobic, doom-riddled banjo number (aptly echoed 45 years later on John Hartford's "All Fall Down") underscoring the everyday wisdom that to be close to the soil is to be close to germination and rot. The conventional respite from the terrors of pestilence, fatal calamity, and barnyard sex is most forcefully driven home by the next cut, fiddler Blind Alfred Reed's "Walking in the Way with Jesus" (according to annotator Charles Wolfe, gospel songs accounted for almost half the recordings made). Indeed, cycles of sin, death, and redemption run through and through *The Bristol Sessions*. But the harshness and

Continued on page 14

Bitter PiL

John Lydon gets Happy?

by Howard Hampton

A lot of us can recite the details of John Lydon's public image in our sleep: revolutionary without a cause, a scowling Irish muezzin heralding the worst of news in a voice of unvarnished spite, a malevolent hunchback cursing all and gloating over ruins that are curses come true. But the impetus behind his peculiar, maddening post-Sex Pistols career derives from a more recondite set of emotions that the scorn and bile are intended to camouflage. They surface only fleetingly in Lydon's band/soapbox/burlesque/pop laboratory Public Image Ltd. — perchance an unguarded aside here, a musical ellipsis there, nothing you could put a finger on. But on a forgotten bootleg — perhaps the first — of PiL *Recorded Live in Paris When Nobody Was Looking*, Lydon laid his cards on the table. Performing before a sullen, intermittently hostile crowd at one of their earliest gigs, PiL sounded more visceral and unstable than they would on *Paris au Printemps*, which would catch them a year later and a lot farther down the road to institutional avant-gardism. *Nobody Was Looking* faced down its bored, spoiling-for-a-fight audience (one guy started yelling "Fasciste," like a crazed doppelgänger of the *Albert Hall* fan who cursed Dylan as "Judas") with an industrial-jungle music overflowing with karmic ghosts come to collect their debts. Right in the middle of the proceedings, Lydon quietly addressed the milling throng: "Can many of you understand English? Understand that we didn't come here to show off and act like pop stars. Do you get the message? I bet you don't."

TOM SHEEHAN/VIRGIN RECORDS

Rimbaud for the age of Rambo

He said that not with contempt but with piercing regret. It's the most vulnerable and winning moment of Lydon's scabrous public life, and below that maybe the most genuinely despairing. For there he glimpsed how impossibly hard the task he'd set for PiL — creating from scratch a music that would deprogram listeners and open up avenues of thought and action rock hegemony had shut down — was going to be. In such light, it's easy to view the hit-and-run PiL oeuvre as a series of progressively more compromised, futile, rear-guard battles. For some time, Lydon has seemed frozen on a tightrope he strung himself: bitterly self-divided, with the desire to find a language people will be able to hear their lives in forever warring with the wish to discredit everything and offend the audience out of existence.

On *Happy?* (Virgin), we find Lydon making his least querulous music ever. For the first time since starting PiL, he's put out a record that could have been made by the Sex Pistols — if they were 10 years along, totally bored with their career and themselves, finally turning to ponderous imitations of art rock and fake funk just to keep their waning interest up. Or maybe test their public's credulity, see how long folks will keep mouthing the old catechisms before they choke.

It is fitting that the guitar chair in PiL is now filled by John McGeogh, late of Siouxsie and the Banshees and the infamous Magazine, Howard Devoto's terminally smart-ass, art-for-misogyny's-sake reduction of the Pistols legacy. Go ahead: boo, hiss — but unctuous as Magazine was, Devoto's J. Rotten-as-nightclub-MC travesty had one thing going for it: hilarity. (Show me someone who doesn't crack up at "I know the meaning of life, it doesn't help me a bit" and I'll show you a dweeb who compliments a rock number by calling it "wholesome.") And what else has PiL ever been but a gargantuan comedy act, Sam-Beckett-as-Sam-Kinison on dub/noise roller skates? To that end, *Happy?* conglomerates brusque hard rock, Middle East modalities, hubba-hubba electro-rhythms, girl choruses — it's all so very "operatic," a big cultural fire sale where every item is marked down 50 percent, one gesture blindly undercutting the next.

Once more turning passion into slapstick, *Happy?* would seem to be little more than a profit-taking last hurrah/sour raspberry. Only Lydon has incorporated that into the joke too: the more the unmerrier. And jerry-built mercantilism that the music is, it holds up. It's less spectacular than the shiny meta-metal of last year's *Album*, but there Lydon sounded like a hired bomb set to detonate on cue for producer Bill Laswell's all-star armageddon. With a discrete if faceless band to shore Lydon up, *Happy?* isn't appreciably less impersonal. Yet its impersonality is sheepish, half-cocked — a springboard for Lydon's sarcasm instead of an end in itself. He keeps digging at the same patch of wormy earth, making an escape tunnel that more and more resembles a waiting grave. But as he snarls, taunts, and wheedles his way down through the mire and mulch, you're jolted to find there's life in the old punk still. Under the ennui, the red herrings, the self-inflicted wounds, a tell-tale heart

Continued on page 18

No more cold soul

by Michael Freedberg

Chicago's House music, with its gospel-derived, dead-serious attitude, has turned disco's beat completely. And not just the beat. The male voices of House music are deep, Southern soul — harsh baritones whose shouts resist the rhythm. These singers don't rush the tempo, they stand their ground against it. Farmboy's Darryl Pandy and J.M. Silk's Steve "Silk" Hurley — as well as outside voices who've influenced House, like Colonel Abrams and James "D Train" Williams — may recall Teddy Pendergrass to casual listeners, but they're much less slick. They don't pose, pretend, or sidestep. House-music and allied singers slide off the melody, chew their words, violate the harmony. They lose control, they embarrass themselves. They do wrong and can't help it. Which is much closer to classic Chicago blues than to Philly soul's worldly sound of success. And it's even less like manicured Luther Vandross, college-educated Lionel Richie, or executive-suite Gregory Abbott, the $25-a-drink designer soul the black charts have been buying lately.

The best of the new, hotblooded soul voices is Bert Robinson, a Detroiter whose debut, *No More Cold Nights* (Capitol), already boasts a Top Five black hit, "Heart of Gold." Only Alexander O'Neal's a rival, and unlike Jam and Lewis in *Hearsay*, Robinson's producers, Wayne Edwards and Irene Perkins, stay out of the singer's way. The album's 10 songs seem underproduced, with self-effacing melodies and setback rhythms. But there's always an obbligato just in time to set off a singer who has a mission and fulfills it: to break stride, to lose his balance, to let his passions overwhelm and even humiliate him. Robinson breaks his lyrics down to sighs, sobs, bent notes. He gasps entire phrases. How different is all this from the so-what attitudes of the disco era? The melody of "Heart of Gold" recalls Mtume's 1983 hit "Juicy," one of the first postdisco songs to break away from cool. It's even a slow dance. Robinson's vocal is much slower than that. He holds his ground as drummer Attala Zane Giles's beat tramps on him. Then he drops down to a gruff, subsurface snarl and stays put until the beat's gone by. Robinson's not a live-and-let-live singer (the kind that disco swore by); indeed, he's quite ready to fight back. Both House and the new hot soul singing assume street justice, and that's the backdrop for guitarist Paul Jackson's short, stabbing guitar licks in "Tough Enough," an electric grudge as nasty as any by Little Walter. How does Robinson respond? His voice rasping and clenched up, his words low and muffled, he's been cut and can only groan for help. "Don't make me wait, please don't," he cries, as if lying on a pavement.

That's certainly a new take on Doctor Love numbers. But those songs where Robinson bends easygoing disco soul into fierce hunger are no less surprising. "Won't You Be My Lady" starts off as synthesized, upbeat, Luther Vandross-styled black tie and tux. Not for long — just as drummer Giles goes giddy, as if on tiptoe, Robinson stops and shouts the beat back. And at the break he goes low, under Kevin Brandon's bass, his voice bent and distorted in echo dubs: the hell with tuxedos when there are passions to testify to. In "Just a Little Love," which begins in the same manicured cocktail setting, Robinson quickly shakes loose. He puts the brakes on his voice, going off-key as if he were a record spinning at 33 and his beloved were a DJ putting her hand on him, making him stop — denying his feelings, perhaps. (Slide-the-voice technique is a House invention; DJs created it by applying to the voices of whatever song they were spinning the scratch moves New York record cutters use on beats.) With such shifts Robinson dramatizes moving from bare acquaintance to intimacy. You can hear it in "Just Begun To Know You" — which was perhaps disco's preferred state of things, but Robinson is not disco. He can't stop, and his recitative — deep and soft, but harmlessly playful — gives way just as soon as he's said "Only just begun" to a long vamp of shouts over saxophone obbligato. Which leaves his beloved with a lot more than just having begun to know him.

Robinson begins "Burning Inside Your Love" backed away from the mike and echo-dubbed, as if he were singing from across the dance floor — another disco preference. At that distance, he has little choice but to small-talk, to be casual, to let guitarist Dave Roberson play flimsy jive. Then Robinson comes closer, and all hell breaks loose. "I'm so hot I'm about to explode," he shouts — and does. His voice double-tracked, the harmonies sour, as in the most florid House singles (compare Jerry McAllister's "Never Let You Down" and Marco Spoon's "Gotta Get Back in Your Arms"), Robinson lowers the funk pressure to a cold pulse.

Robinson's alterations on rhythm stand out even in his filler. His "Never Gonna Give You Up" isn't the Jerry Butler song, though his soft, soaring, even-handed vocal recalls Butler (and the uncredited, acoustic gospel guitar recalls Curtis Mayfield) even as his immovable, shouting break contradicts Butler's stoic cool. "No More Cold Nights" scarcely touches either melody or beat — it's Whitney Houston to James Ingram, upscale glamor — but neither's needed, for Robinson's voice slides off both note and word, relaxed enough to keep the song's promise. Even at the bottom of his plunges, an octave beneath the rhythm section, he sings at full strength, shredding words and popping the cork off the harmony. Whoever Robinson may be — Wayne Edwards and Irene Perkins work with the Detroit R&B band One Way, so he's probably a veteran of that city's longstanding black-music-bar scene — he's already a dominant soul shouter, the most long-suffering, righteous riff singer since the Dells' Marvin Junior came to prominence. Hear him now. □

WBCN 104 FM
THE ROCK OF BOSTON

THE BOSTON Phoenix
THE ARTS & ENTERTAINMENT AUTHORITY

STREET SHEET

WBCN's MOST PLAYED SONGS

LAST WEEK	THIS WEEK	TITLE	ARTIST
2	1	Hourglass	SQUEEZE
3	2	Brilliant Disguise	BRUCE SPRINGSTEEN
8	3	Mony Mony	BILLY IDOL
7	4	Time Stand Still	RUSH
9	5	Animal	DEF LEPPARD
10	6	Got My Mind Set on You	GEORGE HARRISON
11	7	We'll Be Together	STING
12	8	Cherry Bomb	JOHN COUGAR MELLENCAMP
13	9	Throwaway	MICK JAGGER
15	10	Showdown at Big Sky	ROBBIE ROBERTSON
14	11	Strap Me In	THE CARS
18	12	Crazy	ICEHOUSE
22	13	One Slip	PINK FLOYD
23	14	Is This Love	WHITE SNAKE
21	15	Rain in the Summertime	THE ALARM
16	16	Boys Night Out	TIMOTHY B SCHMIT
20	17	Kick the Wall	JIMMY DAVIS & THE JUNCTION
31	18	Jump Start	JETHRO TULL
—	19	Rhythm of Love	YES
—	20	In God's Country	U2
24	21	Only Love	BODEANS
32	22	Hazy Shade of Winter	THE BANGLES
25	23	Southern Politician	WILLY DEVILLE
26	24	Just Like You	MARTHA DAVIS
27	25	Don't Shed a Tear	PAUL CARRACK
—	26	Hangman Jury	AEROSMITH
28	27	The Right Stuff	BRYAN FERRY
29	28	Motion of Love	GENE LOVES JEZEBEL
—	29	End of the World	R.E.M.
30	30	Back in the U.S.S.R.	BILLY JOEL
33	31	Valerie	STEVE WINWOOD
—	32	Need You Tonight	INXS
35	33	Bang Your Head	LOLITA POP
37	34	Driving Away From Home	IT'S IMMATERIAL
36	35	I Won't Forget You	POISON
39	36	Snake Dance	THE RAINMAKERS
38	37	Don't Talk	10,000 MANIACS
—	38	Unchain My Heart	JOE COCKER
40	39	I Wanna Be a Flinstone	SCREAMING BLUE MESSIAHS
41	40	No Such Thing	TOMMY SHAW
42	41	Litany (Life Goes On)	GUADALCANAL DIARY
44	42	Freedom	ALICE COOPER
45	43	Girlfriend in a Coma	THE SMITHS
46	44	Sanctuary	SILENT RUNNING
—	45	Postcards from Paradise	FLESH FOR LULU
50	46	Talk About Love	O POSITIVE
48	47	Burning Like a Flame	DOKKEN
49	48	Wishing Well	TERENCE TRENT D'ARBY
—	49	Long Time Gone	TRIUMPH
—	50	Reason to Live	KISS

BOSTON'S MOST PURCHASED ROCK ALBUMS

LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	Tunnel of Love	BRUCE SPRINGSTEEN
8	2	Nothing Like the Sun	STING
5	3	A Momentary Lapse of Reason	PINK FLOYD
3	4	Lonesome Jubilee	JOHN COUGAR MELLENCAMP
2	5	Permanent Vacation	AEROSMITH
9	6	Hysteria	DEF LEPPARD
6	7	Whitesnake	WHITESNAKE
17	8	Robbie Robertson	ROBBIE ROBERTSON
—	9	Cloud Nine	GEORGE HARRISON
4	10	Document	R.E.M
19	11	Kick	INXS
11	12	Vital Idol	BILLY IDOL
10	13	Hold Your Fire	RUSH
15	14	Babylon and On	SQUEEZE
7	15	Joshua Tree	U2
—	16	Richard Marx	RICHARD MARX
16	17	Bad Animals	HEART
20	18	Kohlept	BILLY JOEL
14	19	Big Generator	YES
—	20	Eye of the Hurricane	THE ALARM

WBCN's MOST PLAYED LOCAL MUSIC

1	Talk About Love	O POSITIVE
2	Small Price to Pay	POWERGLIDE
3	Vegas Baby	DR. BLACK'S COMBO
4	Skip on a Record	SHAKE THE FAITH
5	All the Reasons	CHILDHOOD

WBCN'S BIG MATTRESS SONG OF THE WEEK:
O POSITIVE — *Talk About Love* — Link

WBCN 104 FM

NOCTURNAL EMISSIONS TOP 10

Public Image Limited.....Happy?
Sisters of Mercy.....The Corrosion
Love and Rockets.....Earth, Sun, Moon
Sinead O'Connor.....Lion & the Cobra
Fields of the Nephilim.....Preacher Man
O Positive.....Cloud Factory
Motorhead.....Eat the Rich
Big Dipper.....Heavens
Three Johns.....Never and Always
Volcano Suns.....Bumper Crop
The Pixies.....Come On Pilgrim

RAW POWER TOP 5

Motorhead.....Eat the Rich
Metallica.....Garage Days
Aerosmith.....Permanent Vacation
Guns & Roses.....Appetite for Destruction
Dokken.....Burning Like a Flame

Live and on record

Nancy Armstrong: crystal-pointed flute voice

ACIS AND GALATEA: SHEPHERD TALK

Despite a squawking oboe that had not the manners to excuse itself or at least soften its excesses, and a cast that didn't begin to flesh out the sketchy libretto until the second act, Banchetto Musicale's offering of *Acis and Galatea* two weeks ago at Jordan Hall still fulfilled the mandate of the group's name: a musical banquet. Conductor Martin Pearlman wove the vocal and instrumental ensembles into an integrated backdrop that carried this performance of Handel's English pastoral opera until the soloists found their footing.

The squawking oboe was the most annoying problem. It dawdled, tweaked, and seemed unconcerned that in the second act its lack of finesse and timing might mar an otherwise beautifully crafted solo by Jeffrey Thomas as the shepherd Damon. As for the plot (taken from Dryden's adaptation of Ovid's *Metamorphoses*, itself often eerily unmotivated by linear logic), even understanding all the words doesn't always enable you to follow the action. The libretto doesn't state, for example, that the Cyclops Polyphemus kills the shepherd Acis (to clear the way for his own rude suit of Acis's beloved, the nymph Galatea), much less how. The key words, "Fly swift, thou massy ruin . . . die, presumptuous Acis, die," are buried in a polyphonic quarrel of vocal lines, for one thing, and nothing really tells you that Polyphemus has dropped a mountain on the luckless Acis — suddenly Acis is just dead and Galatea is transforming him into a perpetually gushing stream.

Since there's not much plot, it's up to the performers to project whatever drama there is. The Banchetto soloists seemed inhibited at first, as if they were protecting, rather than projecting, character. Even allowing for the limitations of the performance's concert format (where you don't have much space to move around in, and your hands are for holding the score), I had hoped to see more interaction from the soloists. So I was wondering what would pull the piece together when Jeffrey Thomas's soft (sometimes too soft) pleas and unassuming thoughtfulness melted away some of the tenseness in the first act. And then in the second, Matthew Lau's comically brilliant Polyphemus encouraged the other characters to relax, and everyone began to have fun. It was Lau who convulsed the audience by lifting an eyebrow, giving a naughty leer, and lasciviously reversing the fruits to produce "O ruddier than the berry! O sweeter than the cherry!" Thereafter the facial expressions of Nancy Armstrong's Galatea, which had seemed imposed rather than felt, looked more convincing, and her vocal embellishments sounded more organic. Frank Kelley, in the first act a milquetoast Acis who glanced at the audience just once, warmed up in time for his death to make an impact, if not sense. And the last, lilting chorus throbbed and danced as Handel's tone-painting of a growing stream meant it to do.

The banquet's four soloists complemented one another well. Armstrong's lovely crystal-pointed flute voice, Thomas's velvety English tenor, Kelley's cascading embellishments, and Lau's delightful, cavernous basso profundo were individually textured and together a joy. Armstrong's low-to-middle range seems to have thickened, and though she may have been more technically secure in the role this time (the marvelous twitters and birdcalls that period performance practice suggests were as unpretentious as a dove), I missed some of the simple charm that I found so refreshing in her singing of the role six years ago with the Pro Arte Chamber Orchestra. Thomas might want to take his midrange with him into his upper voice more often for continuity, but even when his upper tones thinned, he radiated care. Kelley's smoothly insinuated embellishments went down easy, and Lau's resilient, woody timbre was as sturdy as the pine tree his character carries for a staff.

The instrumental ensemble, excepting the wretched oboe, wanted for nothing in terms of unity and energy. The continuo was pointed and firm, moving steadily without ever forcing the tempo (except when Pearlman squeezed a breathless prestissimo out of the presto "Happy we" that ends the first act, all the tempos seemed well-judged). The strings leaped and flashed among the swift currents that the score set them, and the recorders mirrored tenor-solo passages at a parallel third with liquid charm. The chorus, too, showed itself disciplined in mezzo-piano and mezzo-forte passages, gentle in *a cappella* homophony, playful and bright where a fugal interweaving of May ribbons was called for. Once the soloists began to enjoy the piece, I realized how much I'd been enjoying it all along. Too bad there wasn't a second performance.

— Donna LaRue

INTI-ILLIMANI: CITIZENS OF THE WORLD

There is no sadder plight in music than that of the two exiled Chilean folk ensembles, Inti-Illimani and Quilapayun. They escaped the 1973 coup because they were on tour in Europe, and like musical Flying Dutchmen they have been on eternal tour ever since. Yet they refuse to be ghost bands, continuing to work the *nueva canción* idiom they helped established 20 years ago. Inti-Illimani have always been the folkier and more instrumental of the two, but no one will mistake what they do for roots music.

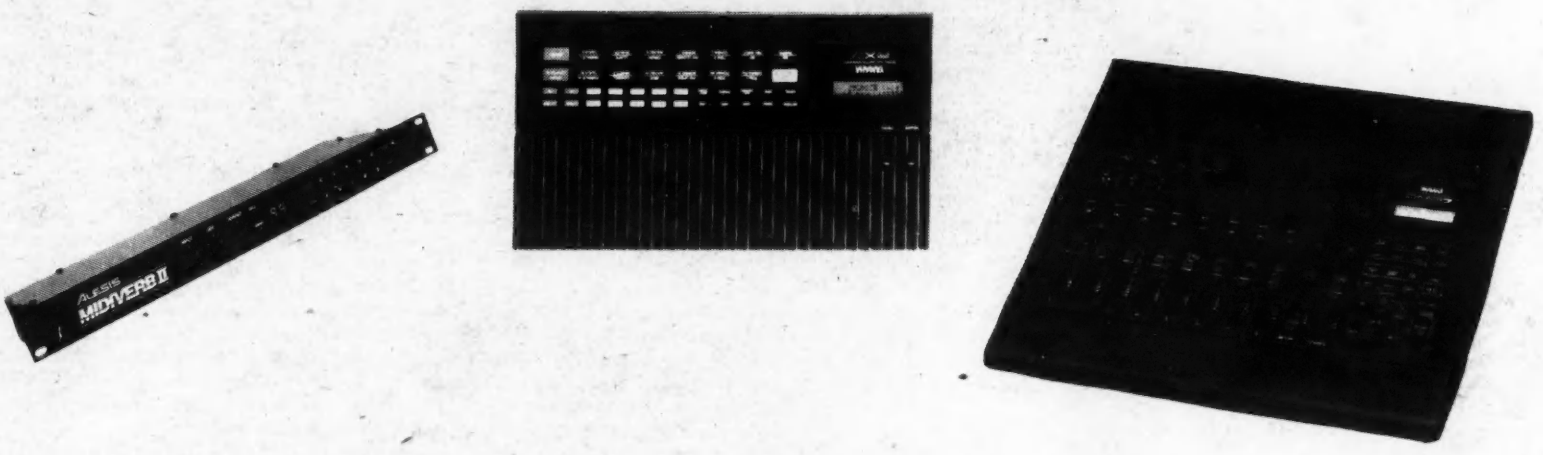
They made that clear enough at their Berklee Performance Center appearance on November 8 when in a new version of "Tinku" (a classic of the high, lonesome sound of Andean folk music) Marcelo Coulon took a solo on the tenor saxophone. "Tinku" now has Spanish lyrics in place of the Quechua Indian verses the Intis recorded as recently as four years ago. Between the sax and the six-string bass guitarron, there is a mariachi accent to this song that has always made me think of people dancing while the llamas look on. Inti-Illimani's seven men and dozens of instruments can take you all over. Their opening instrumental, done mostly on strings, suggested modern, eclectic bluegrass. Then they moved into five- and six-part harmony, a reminder that they began as a student chorus in Santiago. A new number a few minutes later had dissonant pan pipes redolent of Prokofiev. In a better world, the Intis might be a chamber-music group playing Bartók for the mineworkers' union.

"Candidos" urges political thinkers to be more realistic. The beat is jazzy, the message self-depreciating: "We Latin Americans are always dreaming of the tyrant's death; we are always planning the carnival for our victory." Two numbers later we are in the middle of that fools' carnival, as the sax solos against the rhythm of what appears to be a cigar box full of gravel. The next song starts with a lot of jungle sound effects and multi-percussion. The lyrics are about all the acts a dead snake can no longer perform. You don't have to be an undersecretary of state to know what snake they have in mind.

Despite numerous American tours, Inti-Illimani have yet to come up with effective English stage patter. They have stopped wearing capes — sporting mostly white shirts and pants, they now look more Caribbean than medieval or native Andean. Still, it's remarkable that they can pull together such diverse sounds for an audience most of which does not understand the Spanish lyrics. They can do this in part because they have kept an Andean ear and play mostly in the treble range. Violin, piccolo, and flute delivered one trio interlude, and that's not so far from, say, two pan pipes and a quen a (the Inca cane recorder with no mouthpiece). All over the world, in the 1960s, politicized students took up various kinds of folk music. The Chilean ensembles have continued to progress, not only because the Pinochet dictatorship has cut off their opportunities to get co-opted, but because their original vision was so inclusive. In the years when Joan Baez and Judy Collins were struggling to slur their trained voices, the Chileans were persuading their university composition instructors to write and arrange folk-influenced cantatas and ballets. Both tactics derive from a romantic vision of solidarity, but one leaves more room for growth, even in exile.

— Mark Zanger

MIDI MATES



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MARTHA SWOPE/COLONIAL THEATRE

Big River

Continued from page 1

musical made its debut, in 1984, at our own American Repertory Theatre — is just that: a score. Unlike recent Broadway hits as diverse as, say, *Annie* and *Evita*, *Big River* cannot be accused of having only one song, though it's clearly the work of one songwriter. Miller, heretofore known for novelty hits like "Dang Me," was arguably a heaven-made match for Huck Finn, who, besieged by Bible thumpers, often entertains the notion that "they oughta take a rope and hang me." But the composer had to have his harmonica hand twisted by producer Rocco Landesman, who, with his wife, the scenic designer Heidi Landesman, hatched the idea for a Huck Finn musical. Miller had not only never written a musical; he'd seen only one in his whole life (and one shudders to think what it was — let's hope not *The Best Little Whorehouse in Texas*). Not surprisingly, he knew nothing of Broadway orchestration or aggrandisement; and he didn't produce on demand, either. When *Big River* opened at ART, its score, arguably the best thing about it, was incomplete and had to be padded with hymns. Moreover, the songs were truncated and abrupt; every time one ended, it seemed a case of C&W interruptus. Now, by golly, those mothers go on till you're sick of wallowing in 'em, in true Broadway fashion. And they defy anyone whose foot isn't surgically affixed to the floor to keep said appendage still.

The good news is that *Big River* really has not been otherwise Broadway-ized. Jaded as I am (and I hadn't seen the show since its original incarnation in Cambridge), I half-expected the river to flow in flashing neon and be inhabited by spangle-scaled catfish (you know, from *Old Possum's Book of Practical . . .*). Which would have been plenty irritating, since the one truly 14-carat moment I remembered from the experimental version was the entrance of the title character, about 45 minutes into the first act, after a lot of expository stuff involving the Widow Douglas, who's trying to "civilize" our hero, and Tom Sawyer, who's trying to turn him into some sort of hick Errol Flynn. Finally Huck and Jim launched into both their epic journey and Miller's catchiest melody, "Muddy Water," as a vast sepia vista was unveiled, the mighty Mississippi cutting its swath like a knife. Sitting in the Colonial Theatre as Romain Frugé's cartoonishly long-faced and sad-eyed Huck dealt on movable feasts of Missouri-shanty scenery with various Caucasian trash and societal pillars, I got itchy for the sudden sweep of song and setting that would mark the show's true beginning. Enough of this foreplay! Bring on the big river, with its "mysteries so deep and wide." And when it appeared, a wending bronze ribbon stretching into Landesman's earth-toned vision of the distance, the thrill was still there.

Although it's undeniably true that Hauptman's libretto welshes a little on Mark Twain's cynicism, "Muddy Water" — an agnostic's up-tempo paean to the river as godhead — offers this ambiguous reflection on that favorite solace of Broadway orphans, "Tomorrow": "Oh I been down to pain and sorrow/And I know tomorrow's coming in/But I put my pole to the river bottom/I gotta hie someplace to find myself again" — a sentiment closer to the mystic questing of *Joe Turner's Come and Gone* than to the empty-eyed optimism of *Annie*. There follows a near-magical segment of *Big River* in which the plot, if not the current, stands still while the religious and romantic pull of the river shares center stage with the deep and burgeoning friendship between Huck and Jim: literature's best-loved juvenile delinquent and its favorite predecessor to Kunta Kinte. Certainly Hauptman is in good critical company when he allows the Mississippi to preside over *Big River*; T.S. Eliot called it a "strong brown god," and here Huck is its incorrigible acolyte. Which interpretation makes Jim, all a-swell with unadulterated dignity, the earthly if surrogate father — a relationship beautifully underscored in the music when, in this touring production, Michael Edward-Stevens's Jim slides his powerful voice like some lush support under his and Huck's duets.

This buttressing is particularly effective on "River in the Rain," which follows "Muddy Water" and the more strictly religious "The Crossing," a muted gospel plaint overheard by Jim and Huck as their raft, slinking in the fog, passes a boatload of runaway slaves being returned, at gunpoint, to bondage. To the sweet pings of "River in the Rain," Huck and Jim plight their communal troth to the big, dirty body of water on whose back they ride — they're like Jules and Jim sharing a swampy Jeanne Moreau as they plead in poignant unison, "I love you, river, don't you care?" (And frankly-my-dear, it doesn't give a damn.) By the end of this blatant if wistful blowing in the river's ear, the father/son friendship seems cemented — who but Huck is surprised when, later, he "humbles himself to a nigger and isn't even sorry"? In the wake of the river reverie, with its sweetly sexual cadence, the two men go so far as to light up and savor pilfered stogies: a river is only a river, but a good cigar is a smoke. And in *Big River*'s one shamelessly Broadway-ized moment, the stars come out all at once, as if Heaven had just been plugged in.

Then, shortly before intermission, Sam Clemens sends in the clowns. Having inadvertently missed the turn-off to freedom where the Mississippi joins the Ohio, Huck and Jim pick up those royal rapscallions, the King and the Duke, who fit right into Twain's picaresque novel but seem like so much vaudeville diversion here. (They also bring down the first act with the show's only out-and-out dance, a sprightly bump-and-grind shuffle to "When the Sun Goes Down in the South.") Perhaps because any stage adaptation of a major book is necessarily telescoped, the throughline will tolerate less tributaries. And Huck's various rambles away from Jim and the raft, most of them in the company of the coronation con men, make *Big River*'s second half both jerkier and more superficial. This is regrettable since, when Hauptman isn't sloshing big buckets of incident onto his own ironic bonfires, he roasts the accepted racism of the 1840s pretty well, shying neither from the n-word nor from Huck's notion of himself as "wicked" for assisting human chattel in the theft of itself.

The obligatory hint of romance between Huck and Mary Jane Wilkes (the victim of a Duke-King sting) seems especially arbitrary: as if he were touching all the rites of passage the way a home-run hitter does the bases. On the other hand, the Wilkes swindle — which ultimately results in the tar-and-feathering of Duke and King, but not before they've sold Jim, like a hot radio, for a fraction of his value — does set up one of the evening's more macabre numbers, a C&W love ballad crooned by the bereaved Mary Jane (Jessie Janet Richards, whose voice bleeds honey but not in the tourniquet-requiring torrents of the ART's Karen MacDonald) to daddy's corpse ("If you think it's lonely where you are tonight/You oughta be here with me"), as well as the ironically entitled torch-song trio, "Leavin's Not the Only Way To Go," sung by Huck, Mary Jane, and Jim, as our hero, not yet ready for sexual prime time, forsakes one for t'other.

The current touring production, which is directed by Michael Greif, certainly improves on the ART original in musical terms: Frugé, whose Huck's a winning sadsack, and Edward-Stevens, whose Jim's nobly contained but not above leaking comic savor, are true singing actors. The acting favored by Hauptman and director Des McAnuff in the development of the project, and adhered to by Grief, is too broad for my taste: it's based in the old Paul Sills Story Theatre approach that weds enactment to narration. And here it's just too damned sunny for Sam Clemens. But the company seldom trips over cuteness into the deep well of caricature — even growlish Walker Joyce and frantic Michael Calkins, as the King (he claims, among other fish stories, to be Louis XVI's son, "the dolfin") and the Duke, do not hurl the hambone beyond Hauptman's prescribed boundaries. They are, however, a tad too lovable for ruthless varlets. Barry Lee's saucer-freckled Tom Sawyer, drunk on the Ripple of imagination, is more successfully childlike than Frugé, and he puts a nonchalant spin on the thoroughly weird "Hand for the Hog." Only Dale Radunz's fright-wigged Pap Finn seems bewilderingly G-rated and non-menacing; he gives a good bass drubbing to Miller's talking-blues indictment of "Guv'ment" but misses making it sound like a surly duet between Pap and the frog in his throat.

There are doubtless Twain aficionados who will consider Huck Finn defanged by *Big River* and Broadway aficionados who will miss the customary glitz and tooth enamel. But if you accept the show, like its Tony sweep, as a compromise, it offers, well, a raft of pleasures — not least among them Landesman's muted picture-book scenery, with its metal-stepped Mississippi like a glinting stairway to the unknown, and Miller's diverse and infectious dredging of the musical Delta. With *Big River* flowing (on this, its second national tour) between Broadway and the provinces, the long-deposed songwriter is once again "King of the Road." □

Pop-pourri

Continued from page 10

morbidity are leavened by novelty asides like "Henry Whitter's Fox Chase," by harmonica player and whooper Henry Whitter, and the extended hokum sketch "Old Time Corn Shuckin', Pts. 1 and 2," by the Blue Ridge Corn Shuckers (actually one of the several tracks from Ernest "Pops" Stoneman and his associates, and pretty stiff in comparison to the humorous series cut by the Skillet Lickers like "A Corn Licker Still in Georgia"). One standout track is the twisty "Pot Licker Blues," by El Watson, the only black performer at the Bristol dates.

Peer documented country music when it was still whatever music people played out in the country (at least for a few more years, at least in the South); and the increasing number of commercial recordings like these signaled the rise of gifted vocalists who would eclipse the mainly instrumental string bands that had dominated backwoods music. *The Bristol Sessions* makes it plain that the accepted explanation for this change holds up: charming and hearty though their attempts might be, very few people can sing in public and call it entertainment worth paying for, whereas many more can learn to play instruments well enough to earn a side income. When audiences are restricted to hearing live performers, the finest local instrumentalists carry the day. When everyone can listen to records, rare, prodigious warblers like Sara Carter and Jimmie Rodgers can become country-wide raves.

The truisms about the contrasts exemplified by the Carters and the Rodgers are borne out here as well. A.P., his wife Sara, and her cousin Maybelle Carter championed the rooted, traditional values of church and family, endurance with dignity. Rodgers extolled rambling without responsibility, the memory of values respected but outmoded beyond recapture, and whistling in the teeth of grim fate as they close upon you. Although the Carters were often full of rectitude and piety (warning of the hovering shadow of death), they did not emphasize gospel as such and so helped separate it from country. And though the traveling scamp had been a popular figure in folk songs for centuries, Rodgers was the first recorded American to make him a likable, even noble, non-conformist rather than a stranger not to be trusted. (The switch in C&W affection from those near and dear to outsiders grew so total in 40 years that Merle Haggard was able to top the C&W charts with a song narrator who is sympathetic strictly because he is a lonesome fugitive. And what about Hag's "(All My Friends Are Going To Be) Strangers"?)

Sensing the backward-looking urge in country audiences, Peer encouraged his musicians to perform the oldest material they knew. The better of the two fine tracks Rodgers recorded in Bristol, "Sleep, Baby, Sleep," dates back to Civil War Days and features rippling yodels more virtuosic (albeit less insistent) than those that clinched his fame in "Blue Yodel" ("T for Texas"). All six sides made by the Carter Family are included; the best one featuring all three voices is the 19th-century "Bury Me Under the Weeping Willow." Although the

PHIL IN PHLASH

number is rife with desire, tragedy, and mourning, the delivery is oddly jaunty and downcast at once, carried on the nimble intertwining of Sara's autoharp and Maybelle's guitar (her overwhelmingly influential thumb picking already evident) and the harmonies in which, for once, A.P.'s quavery bass doesn't sound intrusive. For the lung power Sara and Maybelle could generate on their own, "Single Girl, Married Girl" is the one to hear on *The Bristol Sessions*.

The two LPs offer much bounty from less familiar musicians: stand-outs include the rough-hewn harmony hymn "I'm Redeemed," by the Alcoa Quartet (forget the Mercy Seat, this collection delivers the real punk gospel), and the Tenneva Ramblers' vivid lament "The Longest Train I Ever Saw." Bob Pinson has shown unimpeachable judgment in his selection for other CMF

records, so it's safe to assume that *The Bristol Sessions* skims the cream of Peer's crop, though one problem is that Ernest "Pops" Stoneman and various combinations of his musician offspring and friends turn up too frequently. Stoneman was a canny showman and founder of the first family dynasty in country; he later blended in with bluegrass, which had inherited the string-band legacy. But the very string-band atmosphere of tracks like "Tell Mother I Will Meet Her" and the bizarre, if vigorous, gabbling vocals of "The Resurrection" cover the Stoneman work with a patina of age, sliding them just a raccoon whisker too close to curiosities. Still, *The Bristol Sessions* belongs on the same shelf with Lous Armstrong's Hot Fives and Sevens and Elvis Presley's Sun sessions among others, if only because these are albums in which you can hear popular music navigating a big bend in the river. □

(The Bristol Sessions is available by mail order only from Country Music Foundation Records, 4 Music Square East, Nashville, Tennessee 37203. Enclose $14.98 plus $2.25 postage and handling and specify album or cassette.)

Nuts

Continued from page 6

vehicle she's chosen (and, to an extent, shaped — she also produced the film) won't let her give a great performance; it wouldn't let anyone. This character has a veneer of unpredictability, but she's really just a heavily spiced synthesis of Streisand's past iconoclast roles. She's proud hooker, she's fast-talking New York flake, she's misunderstood kid, she's glamor girl, she's soulful victim. She's a collection of princess-martyr conceits, and what she goes through is hypy and rigged — a Vegas psychodrama.

The judge sets her up with a public defender, well-meaning Jewish family man Aaron Levinsky (Richard Dreyfuss), and for a while he and Claudia squabble as they learn to trust each other. Dreyfuss gives a warm, controlled performance, and he looks likably nerdy in his professorial beard, whiter-than-ever hair, and big, goggly specs. But next to the gleeful star turns he's given in his last few movies, this role is so limited — so four-square noble — that it seems a mere footnote. Levinsky tells Claudia all the usual stuff: that he'll take her case only if she reveals everything about what happened and if she'll cooperate with him — in this case, by agreeing to an examination by an outside psychiatrist, who could testify to her sanity. She won't agree, because she fervently believes she doesn't need another party to prove she's competent to stand trial; she simply *is*, and that should be obvious to anyone. This might sound like nutcase talk if it weren't (alas) free-spirit talk. In this movie's view, "the system" Claudia is up against includes even the most basic legal processes. Even after she's won Levinsky over, she refuses to keep quiet in court and keeps mucking up her case with outbursts. Her righteous unwillingness to act halfway relaxed and reasonable is exasperating for her lawyer, and for the audience too: it makes *Nuts* seem a portrait not of a volatile, charismatically unstable woman but of someone so fundamentally stubborn that you just want to shake some common sense into her. (Confronted with Claudia's unwillingness to shut up, I began to understand how poor old Judge Hoffman must have felt during the Chicago Seven trial.)

The movie is brassy but intimate, without many characters and with virtually no one of any decency besides Levinsky and the shrewd, spiky judge (nicely played by James Whitmore). The state psychiatrist, Dr. Morrison, takes the stand and calmly explains that after he had chatted with Claudia for an hour or so, it became clear to him she belonged in the mental ward. Because Eli Wallach brings his avuncular charm to the role, you think, "Hmmmmm, maybe he's right." Pretty soon, though, it's revealed that Dr. Morrison is a second-rater, an old-school fart who's bitter about his job and eager to project his own hostilities onto his patients. At which point the film practically shouts, "See, he's the bad guy — and he's gonna put Claudia away forever!" Then, Claudia's mother (Maureen Stapleton) and stepfather (Karl Malden) take the stand. We know how she feels about them: in a bravura display of slow-burn sarcasm, Streisand stares at Stapleton and Malden, both standing there impotent and concerned, and with her eyes sending out volts of suppressed rage she orders them — like a parent talking to children — to repeat the words "I . . . love . . . you." (In other words: you don't, you don't — goddammit, you never did.) Her stepfather takes the stand, Levinsky chips away at his defenses, and what follows is the movie's big revelation about why Claudia has turned into such a defensive, angry wreck.

At this point, *Nuts* starts to seem a mish-mash of about three different socially conscious made-for-TV movies. Is it about insanity versus sanity, or about why Claudia is the way she is, or about how prostitutes are discriminated against in the courts? The gumming up of issues is a pain, but you can see what must have attracted Streisand to the part: at heart, she's a scrapper, and this movie sets her up against a toothsome variety of foes — genteel lawyer, insensitive parents, short-sighted shrink, legal system. In one of the film's big centerpieces, she takes the stand and is questioned about her line of work. After trotting out that old, simplistic counter-culture chestnut about how housewives take money for their services too, only in a more respectable way, she launches into a proud description of what a super-delectable hooker she is, as the prosecutor (Robert Webber) struggles to control himself — he's so turned on he can barely keep his tongue in his mouth. This scene is an atrocious piece of audience-grabbing hokum. It forces a critic to point out the obvious: that Barbra Streisand, even when she's looking sexy and robust (as she does here), is perhaps not the most believable actress to play a devastatingly hot number. Besides, the fact that she gets a prosecutor drooling (which is code for: he's not as free a spirit as she is) couldn't be more beside the point when it comes to Claudia's sanity. The very idea that the DA would try to peg his case for an insanity verdict on her profession (*i.e.*, a girl from a nice, stable background would have to be "crazy" to become a hooker) is absurd, and it's worth noting how prominently this contrivance figures into the movie. Trying to puncture society's hypocrisy, the screenwriters, behind their dime-store "feminism," reveal their own shallow class biases — they're the ones who are saying Claudia's profession ultimately needs justification if we're to like her as a character.

Nuts seems to deflate as you watch it. I'm tempted to say that it's simply too bad Streisand didn't choose a better play, or that her solid performance, with its twinges of inspired anger, lends some life to even the phoniest scenes. Yet this superstar actress's legendary control over her projects brings up the question of why, exactly, *Nuts* cops out as it does. Yes, the part of Claudia Draper seems an ambitious actress's dream, but it's also a self-protective actress's dream — this stacked-deck movie ends up insulating Streisand from the risk, the dive into self-knowledge and passion, that any serious performer must take. What some of us think of as Streisand's bad taste may, instead, be a failure of nerve. □

Trailers

Continued from page 7

out — Maria Conchita Alonso (who turns him in to the cops and then ends up on the run with him), Yaphet Kotto (a fellow escapee), Jim Brown (one of the stalkers), pro wrestler Jesse Ventura (a retired stalker turned color commentator), Mick Fleetwood (as a kind of John Hurt-eccentric leader of the underground), and Dweezil Zappa (a red-bereted guerrilla). There's even a casting master stroke: Richard Dawson plays the game-show host, with a perverted turn on his *Family Feud* persona. His character, Damon Killian, having created the most popular show on television, has become one of the most powerful men in the country (he gets on the phone and barks things like, "Get me the Justice Department — Entertainment Division"). And the funny thing is, demented and obscene as Dawson is supposed to be, his character here is indistinguishable from the one he played on *Family Feud*. An oily cheerleader, he charms a sweet old lady from the audience by saying, "I want a little kiss, but remember — no tongue!" What's the difference between this and what Dawson used to do, except that it's a little more explicit?

But Dawson's the only thing here that's any fun. Alonso has a few good moments as a Latin American Princess; everyone else is restricted to corny lines that are nearly inaudible under the booming soundtrack. Arnold gets to torch and strangle his share of stalkers, and he looks great in his yellow-and-blue Spandex "Running Man" outfit. But since he has nothing to do between action sequences but utter the same deadpan quips learned from James Bond three movies ago (you know, he sends Jim Brown up in a ball of flame and says, "What a hothead"), I began to nod out during the big chainsaw fight. And when he and Dawson start shooting insults at each other ("You're the asshole on TV." "Funny, I was going to say the same thing about you."), it's so self-consciously cynical that you take another look at the title and think: is this a tryout for one of Chris Elliot's "Fugitive Guy" routines on the Letterman show? *At the Cinema 57 and in the suburbs.*

— Jon Garelick

NOTORIOUS NOBODIES

If ever there was a movie where the shadow falls between aspiration and realization, it's *Notorious Nobodies*, which is being presented by the Harvard Film Archive this weekend. Cutting among eight stories in seven locations around the world, director Stanislav Stanojevic has attempted a fictionalized 24-hour panorama of human-rights violations. But he's no D.W. Griffith, and *Intolerance* this movie ain't.

To the extent there is a main story, it has to do with a worker just released from a Prague prison for an unnamed offense. His co-workers and neighbors will have nothing to do with him, fearing that contact will put them under suspicion as well. In one of those conceits that never works, Stanojevic shoots the man from behind to emphasize the character's facelessness in his society. But this only ends up making the character anonymous to us. That's true of the characters we do see, too. Cutting back in forth in brief, staccato scenes, each one preceded by a title telling us the exact location and time (and many location scenes color-coded with different gels), the movie doesn't allow us to get beneath the surface of any of the characters. It's as if Stanojevic felt that since events like the ones he's restaging actually happen, he need only reproduce them. Understandably, he doesn't spend much time on the details of each victim's "offense" — arbitrariness is the point. But if he means to make a more powerful general statement in this way, he's miscalculated. A series of newspaper accounts of these discrete stories would be more effective, because any good reporter would include exactly the individualizing details he excises.

What's most annoying about Stanojevic is that his clumsiness, when applied to a subject this sensitive, seems like callousness. Can't he see that the three security police carrying on like cartoon villains as they dispose of a body is offensive in a context as serious as this? Doesn't he realize that when an Argentinian maid opens her blouse to reveal a maimed breast, he doesn't need to give us a didactic close-up of the breast for emphasis? There are also lapses in logic, and one melodramatic scene in a concert hall will leave you saying, "What?" And though Stanojevic's intent must be far different, the atrocities he throws in toward the end have the effect of killings in a splatter movie — they're high-minded jolts. His slapdash approach to his subjects invites anonymity. He takes them closer to being nobodies than he realizes. *At the Carpenter Center, November 20 and 21.*

— Charles Taylor

VIGIL

This first feature by New Zealander Vincent Ward is set on a bleak valley farm where it's always raining or about to, and where the only inhabitants are 11-year-old Toss (Fiona Kay), her widowed mother (Penelope Stewart), her grandfather (Bill Kerr), a tall, bearded stranger named Ethan (Frank Whitten) who shows up with the corpse of her father (who fell down a ravine) and sticks around to help with the chores, and many sheep. So when, halfway through the picture, Ethan tells the mother, "You're different," it's not clear whom he's comparing her to, exactly — her tomboy daughter or the sheep? By this time you're so weary of the mud and the sheep's blood and the unvaried mystical-puzzle style of the movie that you're practically hallucinating, and it crosses your mind that poor Ethan might be doing the same thing. Ward goes in for emblematic shots (Ethan is often photographed through grimy windows, Toss waves an apple on a branch in front of her grandpa like a totem, the characters slog around in woolen hoods that make them look medieval), but they're empty gestures. He doesn't seem to realize that images don't resonate just because you hold the camera on them for a long time — you have to know where to *put* the camera, and how to make the characters emotionally legible. *At the Coolidge Corner.*

— Steve Vineberg

SLAMDANCE

Tom Hulce plays a cartoonist in *Slamdance*, and for the first scene, at least, he seems suited to the role. Hulce is believable slumped over his drawing board, lost in his doodles, giggling at the results. He's believable precisely becuase he's so childish and unformed. His response to trouble is to let loose that ridiculous neighing laugh, a laugh without cynicism or contempt. There's nothing about Hulce that suggests fortitude or experience to draw on, and put at the center of a film noir he's a listless disaster. But then, *Slamdance*, directed by Wayne Wang (*Chan Is Missing, Dim Sum*), is such a listless disaster all by itself that Hulce hardly matters.

He plays C.C. Drood (that name should warn you that the movie is going to be affected in the worst way), who returns to his apartment and finds it ransacked, with two thugs (Don Opper, who wrote the semi-coherent screenplay, and X's John Doe) demanding to know the whereabouts of some unknown whatsis. Drood escapes from the ride they take him on and goes to the police, only to have a homicide detective (Harry Dean Stanton) tell him he's a suspect in the murder of the hot number (Virginia Madsen, whose role consists of '40s noir-queen poses with a veneer of new-wave trampiness — Lizabeth Scott punks out) he had a fling with.

The ads for *Slamdance* say, "It's not about dancing." It's not about anything. Or rather, it's about Wang combining new-wave alienation with noir atmosphere for a slew of arty shots. Wang is big on ceiling fans turning lazily or shafts of dusty sunlight in otherwise dark rooms, and he lingers over Drood's black-on-white minimalist apartment. What the movie isn't about is suspense or character or plot — nothing is adequately laid out or explained, and each ill-formed scene either breaks off abruptly or dribbles on. The only one in the cast who comes across is Adam Ant: playing a club owner, he brings some cockney cheek to a few of his scenes. Harry Dean Stanton, the best actor here, plays a character so tight-lipped and hard-boiled he might as well be Jack Webb — though this movie could make you long for *Dragnet*. It's not much to ask of a director who undertakes a noir that he knows how to tell a story, or that he at least has one to tell. *Closed.*

— Charles Taylor

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Art

Continued from page 4

Beuys, play acolyte to his priest, you might not find much to see in his work. On the other hand, if you don't give it a try, you'll be missing something important, something potentially liberating and empowering.

The exhibition includes his 1970 *Felt Suit*, a rather literal visualization of his acknowledgment of humanity's basic need for sheltering warmth, and one of his most accessible works. How corny it looks hanging on its wooden hanger, like something Sears would try to sell in its North Country catalogues, but also how endearing — this modest man has no interest in the fashionable world that has devoured art in our time. The piece I like best is *Capri Batterie*, a lightbulb in its socket plugged into a very real lemon. (Remarkably, it belongs to the MFA; even more remarkably, it was donated by Lucio Amelio, a Neapolitan art dealer.) This piece also seems quite accessible — the source of power in the lemon, Nature providing light, life, etc. However, Beuys's metaphors are like Zen koans. They're often impossible to figure out — or if you get it too easily, the Master hits you over the head with his stick. Try again.

Louise Bourgeois's life also has mythic elements — in her case, an authoritarian French father whose mistress lived with the family as a governess. Consequently her sculpture is about — she confided to New York gossip/critic Robert Pincus-Witten — "murder or suicide." Her works in this exhibition seem to be about other things as well — dismemberment, castration, metamorphosis. *Breasted Woman* (1949-'50) is a fertility goddess, and *Femme Volage* (1950) a totem of abstract feminine attributes. What was this bourgeois lady doing making such savage works in those halcyon days before Betty Friedan? Didn't she know she was supposed to bleach her hair, paint her lips red, and learn to walk on high heels? She has an answer. Inspired by her confrontations with congressional red-hunters and other enforcers of conformity, *The Blind Leading the Blind* (1947-'49) — a rickety, salmon-colored construction of elements in lockstep — is her emblem of contempt for fitting in, and the artist's refusal to fit in is always pertinent. Bourgeois has become celebrated in her old age as a survivor, a woman who insisted on her right as a human being to make art, but her most recent works are less angry, less powerful. Her marbles are too polished, her bronzes too richly patina'd. It's in these early, thrown-together wooden pieces from the '40s and '50s that the little girl who wants to kill her father still smolders.

Robert Morris is a curious artist whose 30-year career has touched on every avant-garde art issue from minimalism to maximalism. He was a neo-Dadaist in the spirit of the Jasper Johns who made sculptures identical to banal objects such as lightbulbs and ale cans; a minimalist in the spirit of Donald Judd and Carl Andre, who made objects with no resonance beyond their objecthood; a post-minimalist in the spirit of Richard Serra, who scattered fragments of cast-off industrial materials across gallery and museum floors; and finally a neo-expressionist who has populated his recent works with skeletons and body parts. The sharpest division in his career occurred around 1980, when he switched from making objects that spoke only to an initiated elite to making the no-holds-barred, theatrical, neo-Baroque assemblages that skirt both the philosophical niceties and the issue of good taste. The Museum School exhibits primarily these works of the 1980s. What seems to have come over Morris is a sense of his own mortality (he turned 50 in 1981) projected onto a more cosmic fear of the end of the race itself. Apocalypse has been a rich subject for artists for the past 40 years, however inadequate we (and they) may find their efforts to come to terms with it. In his late works Morris has become one of the important cautionary artists of our time.

Untitled (1984) is a typical example of how he weds traditional technique, before-the-deluge intensity, and reference to his own aesthetic past. The central panel is a gorgeous Turneresque pastel drawing of the firestorm the bomb will cause. (Half hidden is the inscription: "Firestorm winds of hurricane force collapsed walls and sucked away oxygen. Its heat melted metal roofs and blew showers of molten sparks which burnt holes in the corneas of their eyes.") Swirling clouds and sulfurous colors, reflected in the foreground's body of water, look back to the romantic past and mock the quest for the sublime that 19th-century artists such as Turner engaged in — "Look, this is how it ends," Morris taunts them. The frame is a rich black relief of skulls, skeletal parts, and an egg-and-dart pattern of clenched fists and phalluses. In mockery of the formalist aesthetic out of which he emerged, the composition of the frame is "all-over," a parody of Jackson Pollock's formal breakthrough. (In Morris's *Untitled* (1982), the sea of body parts and skeletons makes literal de Kooning's frightful reference to a concentration-camp burial pit in his 1950 masterpiece *Excavation*.) Morris's final touch is self-mockery. Drooping from the frame is a skirt of looping felt — a reference to his own "anti-form" works of the 1970s. How out of touch with issues of life and death such esoteric work now seems. The artist doesn't just repudiate his past, however; he goes beyond it.

In showing us art that takes seriously such issues as myth, ritual, transformation, identity, healing, and the struggle for survival, the Museum School is providing the community with a service other local institutions have not. This could be the most important show of the season. It might not be fun, or what you expect, but it could change the way you look at art. And you need that at least once or twice every season. □

Mason

Continued from page 7

show's location-shooting budget couldn't afford to follow him on his rounds. No matter. The routine worked.

In his place, we now have William Katt, playing Paul Drake Jr. (in real life he's Barbara Hale's son). Like his father, Paul Jr. dresses loud and badly, but there the similarities end. Katt is all-California in a way that would have made his old man barf. I can only speculate that the elder Drake used the cash he scraped from society's urban underbelly to put his son through prep school. Paul Jr.'s lot is to be humored by Mason, who employs and tolerates him as if in payment of an ancient debt. Where Paul Sr. was efficient and dependable, Paul Jr. gets lost and punched around a lot, as if Katt were reprising his klutz superhero from *The Greatest American Hero*. I can just hear the producers' meeting where it was decided to rework the private-eye role for a younger audience. "He's got to be cute and sensitive. We need vulnerability. Comic relief! We've got to lighten these scripts up. Make them contemporary. Give the kids something to identify with." Now that's the kind of talk that didn't happen with the original series. William Hopper was, by the standards of his day, one handsome dude, but his hunkish qualities fit his job description. Katt, on the other hand, belongs in the role of an eldest sibling on a *My Three Sons* remake. Dad was hard-boiled; junior is over easy.

All of which would be offputting enough, but the *Mason* movie scripts eventually all require some real detective work, thus forcing the scriptwriters to deny their own creation. After letting Paul Jr. screw up for roughly a hour and a half of drama, the writers suddenly decide it's time for him to show his true chip-off-the-old-blockbuster colors. In a *Mason* TV movie aired last month, little Paul is thrice terrorized by the same hood until, toward the end of the story, young Drake remembers that he's a martial-arts expert and dispatches the goon with a few swift kicks.

As TV-movies go, though, the *Mason* productions are better than most. Della's gotten all soft in her old age; Perry's more avuncular toward her than ever, and TV has caught up with Gardner's formula. The acting has a one-take quality about it — wooden and unconvincing where the original show's cardboard dialogue was convincing. And William Talman's repulsive Ham Burger has been miscalculatedly supplanted with the tony arrogance of David Ogden Stiers. But there are constants. Burr's confident, superior voice remains unchanged. Fred Steiner's Stravinsky-meets-swing theme music sets the audience up to take things far more seriously than they may deserve. Disservice is paid to the old shows, for sure, but TV reunions are like that, and these are far more respectful of their roots than we have any right to expect. □

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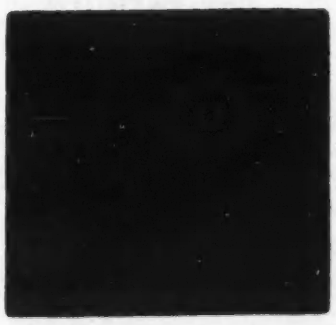

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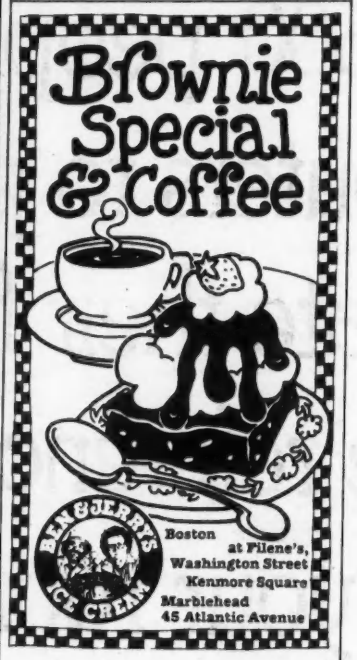

Lydon

Continued from page 11

still beats out a message it expects no one to hear.

The songs round up the usual suspects: authority, excuses for authority, respect for it, submission to it, belief in it. For a change of pace, Lydon tells us what he did on his summer vacation: not much. He got sunburned, got the runs (only he could make a dose of Montezuma's revenge sound like a conspiracy of nature to get even with him for his agnosticism). Most often, he lip-smackingly flays a social life that seems to be warming up for a come-as-you-are Inquisition. "Rules and Regulations" imagines a near-future where AIDS will be a pretext for a general clampdown, a reign of terror that will quickly outgrow the sexual. "No one above suspicion," says our blasphemer, "Crying out for reason/Might as well be treason." Given half a chance, Lydon chortles, civilization shows its true colors: blood red, purge black. "The Body" follows up on the Pistols' "Bodies." Now instead of becoming another abortion stat, the baby is sold, the best of all possible commodities — the body as the ideal factory. "We want your body," chant the voices of the state, the media, Doctors Frankenstein and Mengele. In "Hard Times," a different body says no to conscription. To those taken in by the slogans and promises of militarism, Lydon smiles amiably: "You'll feel better than ever, and into the abyss." (What else has he ever said?) There's more self-help to come in "Angry" and "Open and Revolving," dire warnings against donning cultural uniforms and parroting stances, including Lydon's. "You built your life on somebody else," he wearily declaims, shrugging off a swarm of replicants.

PiL have never blazed a primrose path for their listeners to follow. They have burned all paths and bodies behind them, making those who would come after find their own bloody way. "A mass of mindless ants," Lydon spits in "Save Me," "dead as decadence." You can't get much deader than that, though plenty try. And his inimitable voice (think how few of the hundreds of bands who've ripped off the Pistols and PiL have even begun to approximate his bamboo-under-the-nails-across-the-blackboard timbre) drones on, drowning illusions like so many unwanted kittens. Perhaps the finest joke of all on the current rock scene is that as fecklessly expedient as *Happy?* so surely is, it nonetheless musters more urgency and exposed nerve ends than damn near the entire currency — this is Radio Beirut compared to the K-Lite mewlings (as if punk had never happened, indeed) of Lydon's peers. Jah Wobble and Keith Levene are long expelled from the fold, for both commercial and anti-commercial tendencies, but the screamer — the prick, the genius — soldiers on. What remains behind the monotony and willed indifference, the sickness-unto-puke misery that is bored to tears with itself, is a perverse, unshaken commitment. It is to an ideal: one might pretentiously call it freedom or honesty, but what it boils down to is struggle. (Part of the struggle entails recognizing that freedom and honesty might not prove to be enough.) The ideal was best captured by another brilliant little bugger, Arthur Rimbaud: "We have faith in poison./We will give our lives completely, every day./FOR THIS IS THE ASSASSINS' HOUR." The wages aren't what they used to be, but it's a living. □

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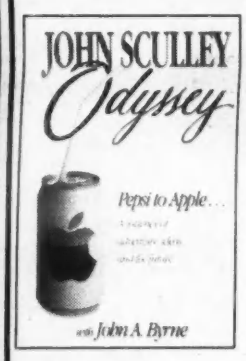

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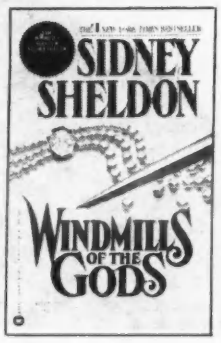

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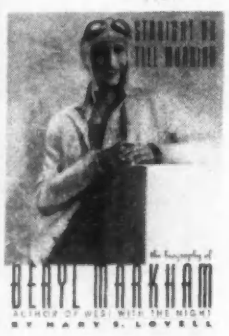

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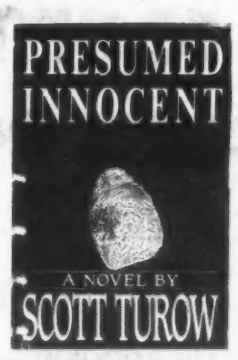

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JOHN NORDELL

Bible

Continued from page 9

accordingly. Yes, yes (again) — but a purely secular understanding of the Bible will hardly rip that veil asunder. It will at best polish the glass through which, still darkly, we must still see our predecessors.

Kermode and Alter write quite contentedly that "the Bible, once thought of as a source of secular literature yet somehow apart from it, now bids fair to become part of the literary canon." Professional necessity will always out-bid traditional restraint; and make no mistake, it is easier to buy up the Bible for the canon than to open bidding (*i.e.*, write the articles that get you tenure) on an author or a topic that has never appeared on the academic trading floor before. But when you move from "apart" to "a part," from considering the Bible as literature to asserting that the Bible *is* literature, you flatten its meanings in a way neither necessary nor desirable.

These objections are more to the theory of literary interpretation than to its practice. No book calls for more varied consideration than the Bible; it can and must be read as history and prophecy, poetry and law, folktale and revelation, in sequence and all at once. "Turn it [the Torah] and turn it over again," the Talmud advises, "for everything is in it." An infinite book can stand up to infinite study, and a literary turn isn't always a turn for the worse. In any case, critics can learn as much from the Bible as they teach from it. Attentively read, it overwhelms — or, better, deconstructs easy distinctions between religious and secular, sacred and profane in a way the good Rabbi Derrida and his colleagues are only mastering now.

In his guide to the *Guide* in the *New Republic*, Donald Davie objects that "Kermode writes as an unbeliever, to convert us to his unbelief. The great learning and the lucid eloquence, the suave and patient tact, are all harnessed to this end." But exposing a Gospel's "subtleties of construction" does not necessarily lead to faithlessness, any more than contemplating the construction of a Bach cantata must lead the listener away from its devotional fervor. "The psalmist's delight in the suppleness and serendipities of poetic form is not a distraction from the spiritual seriousness of the poems," Alter explained in an earlier book on *The Art of Biblical Poetry*; rather, it is "his chief means of realizing his spiritual vision, and it is one source of the power these poems continue to have not only to excite our imaginations but also to engage our lives." One source — not the whole, but not a problem, either. It's a peculiarly self-imposed modern dilemma, this casting of composition as contrivance, of inspiration and rhetorical excellence at odds. That makes no sense as aesthetics, and as theology it won't wash either. Oh ye of little faith! If the Word's scribes can't write artfully, who can? □

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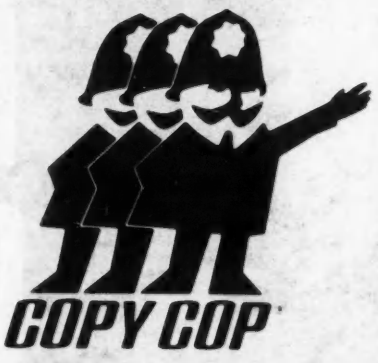

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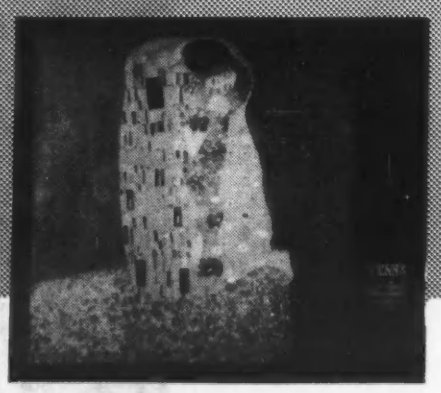

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HOT DOTS

by Clif Garboden

SATURDAY

Noon (5) Football. Michigan versus Ohio State followed by USC versus UCLA.
Noon (7) Football. Notre Dame versus Penn State followed by Oklahoma versus Nebraska.
4:00 (38) Paper Moon (movie). Ryan and Tatum O'Neal team up in this 1973 comedy about a con man and a little girl taking their audiences for a ride. (Until 6 p.m.)
7:30 (2) Trying Times: *The Visit.* Alan Arkin directed this drama from a tale by Christopher Durang about a married man who gets a visit from his high-school sweetheart. Jeff Daniels, Julie Hagerty, and Swoosie Kurtz star. (Until 8 p.m.)
8:00 (2) Computer Animation Magic. An exploration of the world of computer graphics and all the startling and unusual pictures you can make using machines instead of paints. (Until 9 p.m.)
8:00 (7) Atlantic City (movie). Burt Lancaster bets it all on Susan Sarandon in this John Guare story from 1980. (Until 10 p.m.)
8:30 (38) Hockey. The Bruins versus the Minnesota North Stars.
9:00 (2) The Story of English: *The Muvver Tongue.* The sun never set on the English language when the British Empire was in flower. To be repeated on Monday at 11 p.m. (Until 10 p.m.)
10:00 (2) Heimat: *The Feast of the Living and the Dead (1982).* This could signal this subtitled German mini-series's last breath. There's always hope. Maria dies at 82 and the whole family reunites and, if common sense prevails, feels foolish. (Until 11:30 p.m.)
11:00 (38) The Stepford Wives (movie). Katharine Ross and Paula Prentiss uncover a suburban men's club's diabolical experiment in robotics. A weak adaptation of a good-idea novel by *Rosemary's Baby* author Ira Levin. (Until 1:30 a.m.)
11:00 (68) Murders in the Rue Morgue (movie). A 1932 Morgue Street mystery starring Bela Lugosi and Sidney Fox. Poe presumably comes into it somewhere. (Until 12:30 a.m.)
11:30 (2) In Performance at the White House: A Tribute to American Music — Jerome Kern. Repeated from last week. Roberta Flack, Johnny Mathis, Doc Severinsen, and Barbara Cook gather with host Marvin Hamlisch to pay tribute to one of the country's all-time lyrical geniuses. (Until 12:30 a.m.)

SUNDAY

10:00 a.m. (2) Nature: *A Season in the Sun.* Repeated from last week. A visit to East Africa to experience the wettest and driest of its seasons. (Until 11 a.m.)
11:00 (2) Nova: *How Good Is Soviet Science?* Repeated from last week. Poking around Russian science and technology to see whether they really know enough to better the US. Why worry? Remember, we're talking about a giant superpower nation that has yet to mass-produce anything as good as a '74 Fiat. (Until noon.)
1:00 (2) Upstairs, Downstairs: *Another Year.* Repeated from last week. (Until 2 p.m.)
1:00 (4) Football. The Buffalo Bills versus the New York Jets, unless the Pats-Colts game sells out, in which case it'll be the Pats versus the Indianapolis Colts.
4:00 (7) Football. The New York Giants versus the New Orleans Saints.
6:00 (44) Upstairs, Downstairs: *The Hero's Farewell.* (Until 7 p.m.)
8:00 (2) Nature: *The Legend of the Lightning Bird.* Add to your list of critters of which you never heard before and about which you've learned more than you know about your kitchen stove the legendary hammerhead. Tribes in East Africa believe (or believed) that this heron-like bird has the power to pull lightning out of the sky. But they never explained its motivation. To be repeated on Wednesday at 12:30 p.m. (Until 9 p.m.)
8:30 (4) The Empire Strikes Back (movie). Mark Hamill, Harrison Ford, Carrie Fisher, and the whole Rebel Alliance find that the arrogance of power is sometimes well earned. It's Darth's turn, and though the popular lead characters look tired and spacy throughout this second *Star Wars* episode, the more often you watch it, the greater becomes your appreciation for *Empire* as a movie. (Until 11 p.m.)
9:00 (2) Masterpiece Theatre: *The Bretts,* part seven. The Bretts go to court following a hoo-hah resulting from Martha's spraining her ankle and losing a good part to mom. (Until 10 p.m.)
9:00 (7) Kenny Rogers as the Gambler III, part one. The first of two halves of a mini-series Western reprising Rogers's evidently popular role as gamblin' man Brady Hawkes. Also starring Bruce Boxleitner and Linda Gray. To be concluded on Tuesday starting at 9 p.m. (Until 11 p.m.)
10:00 (2) Mystery: *Gaudy Night,* part one. Repeated from last week. The start of an impoverished three-episode adaptation of Dorothy L. Sayers's Lord Peter Wimsey/Harriet Vane romantic climax. A generous interpretation of this presentation would be that the BBC produced a full, say, six-part version and then edited it down (badly) for American sale. No evidence to support that notion, but it is the best explanation of all the thematic and narrative holes in the script. (Until 11 p.m.)

MONDAY

8:00 (2) The First Eden: *Strangers in the Garden.* David Attenborough continues his survey of the lands around the Mediterranean with a look at years of mindless pollution and early efforts to reclaim that central body of water. To be repeated on Tuesday at 11 p.m., and on Thursday at 2 p.m. on Channel 44, and on Friday at 11:30 p.m. (Until 9 p.m.)
8:00 (25) The Woman in Red (movie). Gene Wilder as a married man who falls for the legs of beautiful model Kelly Le Brock. Also starring Charles Grodin, Gilda Radner, and Joseph Bologna. Not hopeless, but there are better films on in this slot. (Until 10 p.m.)
8:00 (38) Murder on the Orient Express (movie). Like this Christie classic from 1974, with Albert Finney as Hercule Poirot and Lauren Bacall, Ingrid Bergman, Jacqueline Bisset, Sean Connery, John Gielgud, Anthony Perkins, Vanessa Redgrave, and Michael York among the passengers. Sidney Lumet directed. (Until 10:30 p.m.)
8:00 (56) Rear Window (movie). Or, better still, this 1954 Hitchcock classic with Jimmy Stewart as a laid-up photographer who becomes fascinated with the view from his apartment window. Grace Kelly doesn't hurt either. (Until 10:30 p.m.)
9:00 (2) Oil: *The Global Gamble.* Now that we've created a petrol Frankenstein in the Mideast, what we need to get those OPEC powers off our backs is another place to exploit. Tonight this series on the slippery history of crude and its by-products journeys to the Norwegian Arctic and the African desert in search of new supplies. (Until 10 p.m.)
9:00 (4) Lena: My Hundred Children (movie). Linda Lavin stars in a TV-movie based on the story of a Polish woman who acquired a family of orphaned children in the aftermath of World War II. (Until 9 p.m.)
9:00 (5) Football. The Los Angeles Rams versus the Washington Redskins.
11:00 (2) The Story of English: *The Muvver Tongue.* Repeated from Saturday at 9 p.m.

TUESDAY

8:00 (2) Nova: *Monarch of the Mountains.* Tonight it's Rocky Mountain elk. Ever meet one? Hope to? Well, should the occasion arise, this show will give you something in common to chat about. "Say, how's your migration pattern holding up in the face of development?" you might ask. To be repeated on Wednesday at 1:30 p.m., and on Thursday at 4 p.m. on Channel 44. (Until 9 p.m.)
9:00 (2) The Ring of Truth: *Doubt.* Where did it all come from? Rocky Mountain elk didn't just happen. They're part of a universe that, we presume, didn't used to be here. So what happened? Philip Morrison looks at the work of astronomer Cecilia Payne and talks with astronomer Vera Rubin about such cosmic matters. To be repeated on Wednesday at 11 p.m., and on Thursday at 3 p.m. on Channel 44. (Until 10 p.m.)
9:00 (5) The 20th Anniversary of *Rolling Stone* Magazine. Issues of when it's hip to be no longer hip and where to draw the line between dedication to cultural identity and raking in profits are set aside for this two-decade retrospective of all the things we were. (Until 11 p.m.)
9:00 (7) Kenny Rogers as the Gambler III, part two. The hold-'em/fold-'em conclusion. Love that title. Next we'll be seeing *Sir Laurence Olivier as Macbeth.* (Until 11 p.m.)
11:00 (2) The First Eden: *Strangers in the Garden.* Repeated from Monday at 8 p.m.

WEDNESDAY

12:30 (2) Nature: *The Legend of the Lightning Bird.* Repeated from Sunday at 8 p.m.
1:30 (2) Nova: *Monarch of the Mountains.* Repeated from Tuesday at 8 p.m.
8:00 (2) Norman Rockwell: An American Portrait. A tribute to the accomplished illustrator whose cornball aesthetic was both well executed and too much embraced. Is it art? Yes. Is it the ultimate depiction of the American experience? Hardly. Anyway, all this makes Rockwell simultaneously under- and overrated. Tonight we have tribute paid him by Jean Shepherd, Erma Bombeck, Ellen Goodman, and Robert Coles. To be repeated on Thursday at 12:30 p.m. and again at 11 p.m. (Until 9 p.m.)
9:00 (2) Buster Keaton: A Hard Act To Follow, part two. The final piece of the Keaton on-screen/off-screen bio looks at Buster's TV comeback in the '50s and '60s. (Until 10 p.m.)
9:00 (7) Gandhi (movie), part one. Ben Kingsley plays the long-suffering Indian political saint in this spectacular costume biography by Richard Attenborough. To be concluded on Thursday starting at 9 p.m. (Until 11 p.m.)
10:00 (4) The Jay Leno Special. Now that we have our answer to the question "Who's confident enough to be the next Carson?", we get to enjoy local-talent Leno on network TV. Always has good material. We suggest you tape this while you're watching *Gandhi.* (Until 11 p.m.)
11:00 (2) The Ring of Truth: *Doubt.* Repeated from Tuesday at 9 p.m.

THURSDAY

9:00 a.m. (4, 7) Thanksgiving Day Parade Coverage. Weird things in the streets that the cops won't arrest. From New York and all over. Switch around the dial. Listen to the half-awake step-by-step commentators make lame remarks about uninteresting stuff as it passes them by. You know the routine. (Until noon.)
12:30 (2) Norman Rockwell: An American Portrait. Repeated from Wednesday at 8 p.m.)
12:30 (4) Football. The Kansas City Chiefs versus the Detroit Lions.
2:00 (44) The First Eden: *Strangers in the Garden.* Repeated from Monday at 8 p.m.
3:00 (44) The Ring of Truth: *Doubt.* Repeated from Tuesday at 9 p.m.
4:00 (7) Football. The Minnesota Vikings versus the Dallas Cowboys.
4:00 (44) Nova: *Monarch of the Mountains.* Repeated from Tuesday at 8 p.m.
8:00 (7) The Bugs Bunny Thanksgiving Day Diet. Lettuce give thanks. (Until 8:30 p.m.)
8:30 (7) Daffy Duck's Thanks for Giving. No stuffing at this end of the table, please. (Until 9 p.m.)
9:00 (2) Mystery: *Gaudy Night,* part two. In which Harriet is invited back to school to help the old maids unravel the unspeakable tangle of nastiness that's making Shrewsbury College nervous. (Until 10 p.m.)
9:00 (5) Norman Rockwell's Breaking Home Ties (movie). Not, as you might suspect, a dramatization from the life of Rockwell, but a drama based on one of his paintings. Jason Robards, Eva Marie Saint, Claire Trevor, Doug McKeon, and Erin Gray star in the nostalgic story of a college freshman coming of age in the face of a dark family secret. We suspect the scriptwriters read a bit into the canvas. (Until 11 p.m.)
9:00 (7) Gandhi (movie), part two. The conclusion. Ben Kingsley stars. (Until 11 p.m.)
11:00 (2) Norman Rockwell: An American Portrait. Repeated from Wednesday at 8 p.m.)

FRIDAY

1:30 (2) The First Eden: *Strangers in the Garden.* Repeated from Monday at 8 p.m.
2:30 (7) Football. Alabama versus Auburn.
9:00 (2) Celebrating Gershwin: *The Jazz Age.* The first installment of a two-part tribute to George (Ira too), featuring Gershwin Broadway triumphs and performances by Leonard Bernstein, Gregg Burge, Madeline Kahn, Julia Migenes, Maureen McGovern, Bobby Short, and the London Symphony Orchestra under Michael Tilson Thomas. (Until 11 p.m.)
11:00 (2) Newport Jazz '87. Highlights of this year's fest featuring Branford Marsalis, Kenny G., Nancy Wilson, the Michael Brecker Group, and the Crusaders. (Until midnight).

THE WEEK

8 DAYS A WEEK: *PART TWO*

by Robin Dougherty

MONDAY 23

MUSIC. Sometimes two smooth, lyrical guitarists are better than one — at least that has been the case when **Earl Klugh joins George Benson** and each goads the other into some serious playing. The Benson/Klugh partnership surfaces tonight only, in concert at Wang Center, 270 Tremont Street, Boston, with a show at 7:30. Tickets are $19.50 and $22.50. Call 482-9393.

SALON. Although her last effort, *Annie John*, was a bit disappointing, we haven't forgotten how **Jamaica Kincaid**'s *At the Bottom of the River* changed prose writing back into incantation. She reads tonight, sponsored by MIT's Readings by Women Writers series, at 8 in MIT's Room 10-250. (Enter the main building at 77 Massachusetts Avenue, Cambridge. Walk straight ahead to the elevators on your left. Take the elevator to the second floor.) The reading is free. Call 253-8844.

THEATER. If you're like the young person in our office who'd never heard of Huntley and Brinkley (and even if you're not), you'll want to check in with New Voices's American Writers Series. It's got a script-in-hand production of Toni Press's ***Unconditional War***, which deals with the turmoil of the early days of the Lyndon Johnson administration. Curtain is at 7:30 tonight at the First and Second Church, Berkeley and Marlborough Streets, Boston. Tickets are $5; call 357-5667.

TUESDAY 24

MUSIC. Did you know that one of the world's greatest bassists/composers/bandleaders, **Dave Holland**, is teaching in the New England Conservatory's Jazz Department this year? And did you know that he will participate in a concert with drummer Bob Moses, arranger Sy Johnson, and the NEC jazz orchestra in the music of another great bassist/composer/bandleader, Charles Mingus, at Jordan Hall this evening? Well, you do now. The concert begins at 8 o'clock at 30 Gainsborogh Street, Boston. Admission is free. Call 536-2412.

PHOTOGRAPHY. It's a pretty slow week arts-wise, because you're supposed to be traveling homeward in search of the basted bird. But what we're suggesting is that you travel westward — well, Worcesterward — in order to see **"A Panorama of Photography: 150 Years Since Daguerre,"** which opened over the weekend at the Worcester Art Museum. Culled from the museum's respectable collection, the exhibit has got 19th-century hand-tinted portraits, ambrotypes, tintypes, and such — beginning with an 1843 calotype and proceeding to works by the modern and contemporary pantheon: Bernice Abbot, Walker Evans, Edward Weston, Margaret Bourke-White, Minor White, Robert Frank, Eliot Porter, and Harold Edgerton. The museum, located at 55 Salisbury Street, in Worcester, is open Tuesday through Friday from 10 a.m. to 4 p.m. , Saturday 10 a.m. to 5 p.m., and Sunday 1 to 5 p.m. Admission is $3.50, $2 for seniors and students, and free to those 18 and under. (Admission is free to everyone on Saturday from 10 a.m. to noon.) The exhibit runs through January 31. Call 799-4406.

WEDNESDAY 25

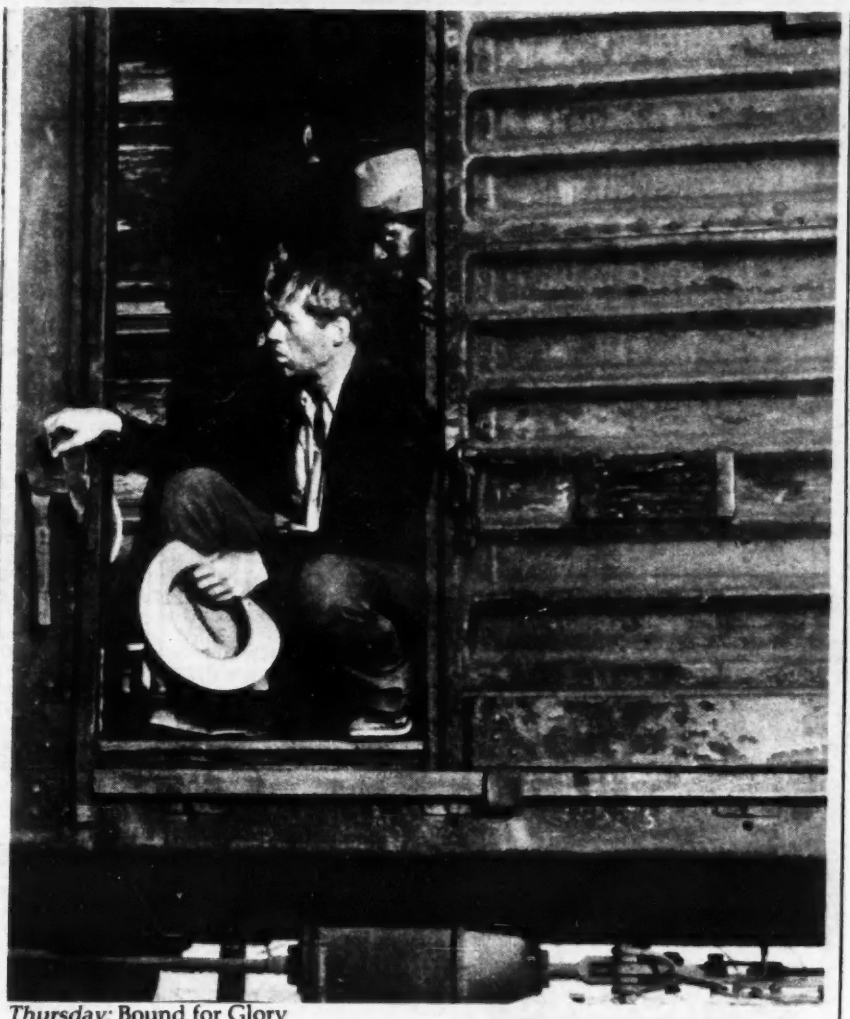
FILM. Steve Martin and John Candy star in John Hughes's comedy ***Planes, Trains, and Automobiles*** (Cinema 57, suburbs) as two ill-matched travelers who find themselves stuck with each other as they try to make it home for the holidays. ***Three Men and a Baby*** (Charles, suburbs) stars Tom Selleck, Steve Guttenberg, and Ted Danson in a remake of the French farce *Three Men and a Cradle*. Leonard Nimoy directed. And David Mamet makes his film-directing debut with ***House of Games*** (Nickelodeon, Harvard Square), a psychological thriller starring Joe Mantegna and Lindsay Crouse.

Tangos: The Exile of Gardel uses free-form techniques to tell the story of a community of Argentinian exiles staging a theatrical extravaganza in Paris. Fernando Solanas's film begins a 10-day run tonight at the Institute of Contemporary Art, 955 Boylston Street, Boston. Showtime is 7:30 nightly. Admission is $4.50, $3.50 for students and seniors. Call 266-5152.

THURSDAY 26

FILM. Just in time for turkey week, here's a home-grown double bill featuring Woody and Arlo — Guthrie, that is. ***Bound for Glory*** (at 5 and 9:45) is Hal Ashby's stirring and brilliantly photographed Dust Bowl epic, with David Carradine in a tough, winning performance as the legendary folksinger/union organizer. The 1969 ***Alice's Restaurant*** (at 7:45) has Arlo Guthrie crusading for his fellow anti-war hippies in a messy but likable piece of counterculture whimsy. Both movies play today (as well as yesterday) at the Somerville Theatre, 55 Davis Square, Somerville. Call 625-1081.

TURKEY. You need to register by Monday, November 23, to get into this turkey (stop by the downtown Jordan Marsh with $7), but the $1500 first prize for this five-miler (there's also a two-mile version) is just enough incentive to plan ahead. The JM-sponsored **Annual Thanksgiving Day Road Race**, which benefits the United Way, begins at 9 a.m. at the store on Washington Street in Downtown Crossing. There are prizes for the top three winners in men's and women's categories. Questions? Call 439-7700.



Thursday: Bound for Glory

Thursday: Alice's Restaurant

FRIDAY 27

THEATER. If Thanksgiving is over, can ***A Christmas Carol*** be far behind.? Of course not. The first show in this year's batch of pudding might be the most spirited edition. The Adrian Hall/Richard Cumming adaptation has got Richard Kneeland as Scrooge. It opens tonight at the Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island. Curtain is at 2 and 8 p.m. tonight and tomorrow (at 2 and 7 p.m. on Sunday). Tickets are $16 to $24, $10 for children 12 and under at matinees. Call (401) 351-4242.

After you've caught up with William Hauptman's *Big River* downtown, you can see what else he's capable of, for the American Repertory Theatre production of ***Gillette*** opens tonight. This one's a comedy about two drifters in the boom town of Gillette, Wyoming. And it's a fleshed-out version of the play, an earlier version of which the ART's New Stages series produced a few years ago. Curtain is at 8 p.m. tonight and tomorrow at the Loeb Drama Center, 64 Brattle Street, Cambridge. Tickets are $13 to $26. Call 547-8300.

FILM. The notion of evangelical superstars as self-centered phonies hardly started with the Bakkers, but it's seldom been treated as entertainingly as it is in ***Elmer Gantry***, the 1960 film version of Sinclair Lewis's novel. Burt Lancaster won an Oscar for his commanding performance as the womanizing con-man preacher done in by his own appetites — he's a kind of Bible Belt Gary Hart. This epic melodrama also features memorable supporting turns from Jean Simmons as Gantry's tent-show partner and Shirley Jones as the young prostitute who brings him down. The movie shows today at 3 and 7:30 at the Brattle Theatre, 40 Brattle Street, Harvard Square, Cambridge. Call 876-6837.

(Bob Blumenthal, David Bonetti, Carolyn Clay, Owen Gleiberman, Milo Miles, and Charles Taylor helped out this week.)

Clubs

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Sun., Nov. 22	STRUNK & WHITE
Mon., Nov. 23	MOVIES
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LISTINGS

To place a listing: bring it or send it to Listings, Boston *Phoenix*, 126 Brookline Ave., Boston 02215 by Thursday a week before the Friday when it should appear; each issue's listings run from that Friday to Friday of the following week. **We can't take any listings over the phone.** There is no charge, but your copy is subject to our revision and to space limitations. Include the time, date, place, and nature of your event, and how much it costs. (If it's free, specify "free" or "no charge.") **Without price information we can't print your listing.** Theater listings are separate; send them by 2 p.m on Friday to "Play by Play," c/o Skip Ascheim. Auditions, classes, courses, reunions, workshops, symposia, and seminars are not listed here: call *Phoenix* Classifieds at 267-1234 to take out an ad. We welcome photographs for possible inclusion, but can't be responsible for returning them.

NOTE: ABSOLUTE LISTINGS DEADLINE IS THURSDAY AT 5 P.M. DEADLINE FOR ISSUE OF DECEMBER 4 IS NOVEMBER 25 at 5 P.M. To be considered for "Hot Tix," the deadline is a week earlier; to be considered for "Next Weekend," two weeks earlier.

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SOMERVILLE POLICE: 625-1212
STATE POLICE: 566-4500, 782-2335
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BROOKLINE FIRE: 232-4646 or, from Brookline, 911
CAMBRIDGE FIRE: 876-5800 or, from Cambridge, 911
SOMERVILLE FIRE: 623-1500

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POISON: Information Center, 232-2120
SUICIDE: Samaritans 247-0220
METRO AMBULANCE: 288-6700
CAMBRIDGE CITY HOSPITAL: 498-1000
MASS. GENERAL HOSPITAL: 726-2000
MASS. EYE & EAR: 523-7900
BOSTON CITY HOSPITAL: 424-5000
BETH ISRAEL HOSPITAL: 735-3337
BRIGHAM & WOMEN'S HOSPITAL: 732-5636
CHILDREN'S HOSPITAL: 735-6611
PROJECT PLACE HOTLINE: 267-9150
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CLUBS

FRIDAY

THE AVEROF (354-4500), 1924 Mass. Ave., Porter Sq., Cambridge. Live Greek and Middle Eastern music with one or more of the following: Mitchell Kalsunas, Harry Bedrosian, the Freddy Elias Ensemble, the Kokoras Brothers, George Kaminaris, Arthur Chingris.
BACK BAY HILTON , Boston. In the **Lobby Lounge**: 6-10 p.m.: Yasuka Kobuta.
BACKSTAGE at the Playhouse Restaurant (388-9572), Main St., Amesbury. John Numes, '50s and '60s dance music.
BAYSIDE INN (581-5555), 839 the Lynnway, Lynn. In the **Chameleon Lounge**, Dance Jam '88, dance competition.
BAY TOWER ROOM (723-1666), 60 State St., 33rd floor, Boston. No cover. 9 p.m.-1 a.m., vocalist Steve Marvin with the Bob Bachelder Trio.
BOSTONIAN HOTEL (523-3600), Faneuil Hall Marketplace, Boston. In the **Atrium Lounge**, Makoto Takenaka.
BOSTON PARK PLAZA HOTEL AND TOWERS (426-2000), Park Plaza at Arlington St., Boston. In **Captain's Piano Bar**, sing-along at piano bar. In **Swans** lounge, 3-7 p.m., pianist Kevin Gibbs. In **Fox and Hounds Restaurant**, 7-11 p.m., pianist Kevin Gibbs.
CAMBRIDGE MARRIOTT HOTEL (494-6600), 2 Cambridge Center, Kendall Sq., Cambridge. No cover. Proper dress. 8:30 p.m.-1:30 a.m. In the **Chatfield Lounge**, dancing to recorded music and videos.
CANTAB LOUNGE (354-2685), 738 Mass. Ave., Central Sq., Cambridge. Little Joe Cook and the Thrillers. In **Bill's House of Wax**, dance music.
CANTARES (547-6300), 13 Springfield St., Inman Sq., Cambridge. Cantares Band.
CATCH A RISING STAR (661-9887), 30 John F. Kennedy St., Cambridge. At 8:30 and 11 p.m., Larry Amoros, Joel Madison, Carl Perry.
CENTURY CAFÉ (326-2144), 640 Washington St., Dedham. Videos, hosted by celebrity DJs.
CHAMPIONS (387-9335), 234 Main St., Everett. DJ Andy.
THE CHANNEL (451-1905), 25 Necco St., Boston. The Stompers, plus surprise guests.
CITYSIDE RESTAURANT AND BAR (742-7390), 262 Faneuil Hall Marketplace, Boston. Lynn and her Boyfriends.
CLUB CABARET (536-0972), 209 Columbus Ave., Boston. Sharon McNight.
CLUB CAFÉ (536-0966), 209 Columbus Ave., Boston. Vocalist Ellie Boswell with pianist David Sparr.
CLUB DALLAS , Lynn. Live oldies and rockabilly bands.
CLUB 54 (438-4113), 54 Montvale Ave., Stoneham. Dancing, juice bar. No jeans or sneakers. Open 7:30-11:30 p.m.
CLUB III (623-6957), 608 Somerville Ave., Somerville. Wickermen, Mike Viola and Snap, Ronnie Brockton.
COLONNADE HOTEL (424-7000), 120 Huntington Ave., Boston. In **the Bar at Zachary's**, Steve Soares.
COMEDY CLUBHOUSE at Latino's (492-5544), 19 Brookline St., Central Sq., Cambridge. At 8:30 p.m., live comedy.
COMEDY CONNECTION (391-0022), 76 Warrenton St., Boston. Shows at 9 and 11 p.m.
THE COMMONS at Copley Place, Boston (437-1234). Disc jockeys play top-40 music from 9 p.m. to 2 p.m.
COPLEY PLAZA HOTEL (267-5300), Copley Sq., Boston. No cover, proper dress required. In the **Plaza Bar**, 9 p.m.-1 a.m., Dave McKenna.
CORY'S (326-3618), 930 Providence Hwy., Dedham. 8 p.m.-midnight, Larry Winslow, guitar and vocals.
CRICKETS (720-5570), 101 Faneuil Hall Marketplace, Boston. Jim Hayden, piano music.
DEVON ON THE COMMON, 150 Boylston St., Boston. Jazz pianist Bob Winter.
DICK DOHERTY'S COMEDY VAULT (267-6626), Remington's, 124 Boylston St., Boston. At 10 p.m., Dick Doherty's comedy show with Dick Doherty, John Pezzi, Vinnie Favorito, B.J. Shea.
ED BURKE'S (232-2191), 808 Huntington Ave., Boston. The Drive, Listener.
EDIBLE REX (667-6393), 251 Old Concord Rd., Billerica. Digney Fignus.
FANNY MAY'S (353-1884), 176 North St., Hyannis. Live music and DJs.
FASAD'S (289-9777), 452 Broaway, Revere. The Coasters.
GREEN STREET STATION (522-0792), Green St., Jamaica Plain. Buzz and the Gang, Gingerbread Mean, Neutral Nations.
GROVERS (922-9695), 392 Cabot St., Rte. 1A, Beverly. Shake the Faith.
HARPER'S FERRY (254-9743), 158 Brighton Ave., Allston. B-Street Bombers.
JOHNNY D'S (776-9667), 17 Holland St., Davis Sq., Somerville. Amyl and the Motor City Rhythm Kings.
LAFAYETTE HOTEL (451-2600), Lafayette Place, Boston. In the **Lobby Lounge**, vocalist and jazz pianist Margie Hobbs, 5-9 p.m.
LAST CALL SALOON (401-421-7170), 15 Elbow St., Providence, RI. Ronnie Earl, Jerry Portnoy and the Broadcasters, the Boogeymen.
LENOX HOTEL (536-7676), 710 Boylston St., Copley Sq., Boston. In **Diamond Jim's Piano Bar**, sing-along piano entertainment 5 p.m.-1:30 a.m.
LILY'S (227-4242), 29 North Quincy Market, Boston. Bob Talalla.
MARRIOTT HOTEL LONG WHARF (227-0800), 296 State St., Boston. In the **Palm Garden Café**, 6:30-10:30 p.m., Merideth West, piano and vocals.
MAY GARDEN (620-1857), 413 Worcester Rd., Framingham. 9 p.m.: pianist Makoto Takenaka.
ME & THEE COFFEEHOUSE (631-8987), 28 Mugford St., Marblehead. Bill Staines.
MIDDLE EAST RESTAURANT (354-8238), 4 Brookline St., Cambridge. Live Greek music and Oriental dancers.
MOLLY'S (783-2900), Brighton Ave., Allston. DJs and recorded dance music.
A NEW SONG, 25 the Great Road, Bedford. Call 275-3757. The Short Sisters.
NICK'S COMEDY STOP (482-0930), 100 Warrenton St., Boston. Steve Sweeney Show, at 9 and 11 p.m.
NIGHTSTAGE (497-8200), 823 Main St., Cambridge. Jesse Colin Young, Tracy Chapman.
NOH PLACE (393-7632), 117 Lovell St., Worcester. Live music and performance art. Video night.
NOSTALGIA (479-8989), 797 Wollaston Beach Blvd., Quincy. Jim Plunkett.
NYC JUKEBOX (542-4077), 275 Tremont St., Boston. Recorded music from the '50s and '60s.
OLD VIENNA KAFFEEHAUS (898-2230), South St., Westboro Center. Stefan Grossman, Geoff Bartley.
ONE CITY HALL PLAZA (742-9595), City Hall Plaza, Govt. Center, Boston. Dance music Wed.-Sat. No cover or minimum. Proper casual dress.
PALM COURT AT CRICKET'S (227-3434), 101 Faneuil Hall Marketplace, Boston. Proper dress, no cover. Piano music nightly. Jim Hayden.
PISTACHIO'S LOUNGE (497-5488), 50 Church St., Cambridge. Victor Mendoza and Tim Ray.
PLAY IT AGAIN SAM (232-4242), 1314 Comm. Ave., Brighton. At 9 and 11:30 p.m.: D.J. Hazard Show.
THE PLAYHOUSE (388-9527), 109 Main St., Amesbury. Harry Keyes.
PLOUGH AND STARS (492-9654), 912 Mass. Ave., Cambridge. No cover. No dancing.
PURCELL'S (523-2725), 25 School St., Boston. No cover, casual dress. 5-9 p.m.: pianist Ray Stiles, '40s swing.
REGATTABAR (864-1200), at the Charles Hotel, Bennett and Eliot Sts., Cambridge. Jack DeJohnette's Special Edition.
RITZ-CARLTON HOTEL (536-5700), 15 Arlington St., Boston. In the **Dining Room**, noon-2 p.m.: Kurt Laurence; 6-10 p.m.: John Domurad. In the **Ritz Bar**, Mark Kross. In the **lounge**, 8:30 p.m.-12:30 a.m., Sabby Lewis Trio.
ROYAL SONESTA HOTEL (491-3600), 5 Cambridge Pkwy., Cambridge. In the **Charles Bar**: 6 p.m.-1 a.m., Mary Morgan. In **Toff's Lounge**, 6-10 p.m., Garreth Jones Trio.
SECOND FRIDAY COFFEE HOUSE (484-1054) at First Church, 404 Concord Ave., Belmont. Gloucester Hornpipe and Clog Society, Jim Hall.
SCOTCH 'N' SIRLOIN (723-3677), 77 N. Washington St., Boston. Dancing, no dress code. Jim Sands, oldies.
SHERATON LINCOLN INN (852-4000), 500 Lincoln St., Worcester. In **Harry's Tavern**, Down East.
SHERATON PLYMOUTH (747-4900), Rtes. 3A and 44, Plymouth. In the **Mermaid Lounge**, Forecast. In the **Pub**, Trillium Jazz Band.
STICKY WICKET (435-4817), 167 W. Main St., Hopkinton. Philo Rockwell King III.
STITCHES (254-3939), 969 Comm. Ave., Boston. At 9 and 11 p.m., headline comedy.
TAM, (277-0982), 1648 Beacon St., Brookline. Memphis Rockabilly.
1369 JAZZ CLUB (661-1369), 1369 Cambridge St., Cambridge. At 5:30 p.m., Washtub Robbie and the Old Dogs; eve. show, Bruce Arnold, Billy Drewes, Ratzo Harris, Phil Raskin.
T.T. THE BEAR'S PLACE (492-0082), 10 Brookline Ave., Cambridge. Barrence Whitfield and the Savages, Mattweeds.
UNCOMMON COFFEEHOUSE (872-3111), Scott Hall, First Parish in Framingham, 24 Vernon St. Harpist Elizabeth Huntley.
WBRS/THE COFFEEHOUSE (736-5277), Usdan Center, Brandeis University, Waltham. Free live music. At 4 p.m., There and Back.
WESTERN FRONT (492-7772), 343 Western Ave., Cambridge. Loose Caboose.
WESTIN HOTEL in Copley Place (262-9600), 10 Huntington Ave., Boston. In **Turner's Bar**, 8 p.m.-1 a.m., Carla Cook Quartet, contemporary and popular jazz. In the **Lobby Lounge**, 5 p.m.- 1 a.m. Kurt Laurence.
WILLOW JAZZ CLUB (623-9874), 699 Broadway, Somerville. Rick Della Ratta Trio.
WINNIE'S PUB (566-8651), 1619 Tremont St., Roxbury. The Poodles.
ZITO'S RESTAURANT AND LOUNGE (227-6736), 60 Devonshire St., Boston. DJ Rockin' Rubin.

SATURDAY

You can find the addresses and phone numbers for clubs under the listing for Friday at the beginning of this section.

THE AVEROF, Cambridge. Live Greek music and dancing, with George Armaos, Harry Bedrosian, George Kaminaris, Arthur Chingris.
BACKSTAGE at the Playhouse Restaurant, Amesbury. Scott Sykes, piano.
BAYSIDE INN, Lynn. In the **Chameleon Lounge**, dance party.
BAY TOWER ROOM, Boston. 9 p.m.-1 a.m., vocalist Steve Marvin with the Bob Bachelder Trio.
BOSTONIAN HOTEL, Boston. In the **Atrium Lounge**, Makoto Takenaka.
BOSTON PARK PLAZA HOTEL AND TOWERS, Boston. In **Captain's Piano Bar**, sing-along at the piano bar. In **Swan's** lounge, at 3 p.m., Kevin Gibbs.
CAMBRIDGE MARRIOTT HOTEL, Cambridge. No cover. Proper dress. In the **Chatfield Lounge**, celebrity DJs.
CANTAB LOUNGE, Cambridge. Little Joe Cook and the Thrillers.
CANTARES, Cambridge. Cantares Band.
CATCH A RISING STAR, Cambridge. Shows at 7:30, 9:45, and midnight, Larry Amoros, Joel Madison, Carl Perry.
CENTURY CAFÉ, Dedham. Celebrity DJs, dance music.
CHAMELEON, Lynn. Dance party.
THE CHANNEL, Boston. Farrenheit, Bang, Paris.
CITYSIDE RESTAURANT AND BAR, Boston. Dave Laneman and the Locomotives.
CLUB CABARET, Boston. Sharon McNight.
CLUB CAFÉ, Boston. Vocalist Ron Mincey.
CLUB DALLAS, Lynn. Live oldies and rockabilly bands.
CLUB III, Somerville. Ball and Pivot, Liquid Symphony, Max Q.
COLONNADE HOTEL, Boston. In **the Bar at Zachary's**,
COMEDY CLUBHOUSE, Cambridge. Live comedy at 8:30 p.m., Bizarre Comedy.
COMEDY CONNECTION, Boston. Shows at 9 and 11 p.m.
THE COMMONS, Boston. Disc jockeys play top-40 music from 9 p.m. to 2 p.m.
COPLEY PLAZA HOTEL, Boston. In the **Plaza Bar,** Dave McKenna.
CORY'S, Dedham. 8 p.m.-midnight, pianist Jim Hayden.
CRICKETS, Boston. Piano music.
DEVON ON THE COMMON, Boston. Jazz pianist Jeff Lass.
DICK DOHERTY'S COMEDY VAULT, Boston. Dick Doherty's comedy show, with Dick Doherty, D.J. Hazard, Cindy Freeman, and B.J. Shea, at 10 p.m.
ED BURKE'S, Boston. Look One Look.
EDIBLE REX, Billerica. Block Yard, Random Factor.
FASADS, Revere. The Coasters.
FOUR SEASONS HOTEL, Boston. In the **Bristol Lounge**, Suzanne Davis.
GENERAL GLOVER HOUSE, (595-5155), 299 Salem St., Swampscott. Pianist Nicolas Villamizer.
GREEN STREET STATION, Jamaica Plain. The Incredible Casuals, Things That Aren't Food, In Case of Jerome.
GROVERS, Beverly. Rick Berlin the Movie.
HARPER'S FERRY, Allston. Sally and the Sophisticatz.

Continued on page 24

THIRD·ANNUAL

BOSTON AGAINST AIDS

A·BENEFIT·FOR OUR·TIMES

Evening's Entertainment

CHER
PHYLLIS HYMAN
LITTLE RICHARD
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WEDNESDAY·2·DECEMBER
THE METRO AT 9 PM
15 LANSDOWNE STREET
TICKETS $50 PER PERSON $100 PER PERSON VIP
TICKETS AVAILABLE AT ALL
TICKETRON & BOSTIX LOCATIONS
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Clubs

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IGHT ! TONIGHT ! TONIGHT ! TONI

FRI 20 NOV — the Stompers
10TH ANNIVERSARY PARTY!
WITH SPECIAL GUESTS
MIKE VIOLA AND THE SNAP
FOUR 4 • CERTAIN CIRCLE
SPECIAL GUEST M.C. WBCN'S MARK PARENTEAU
$5.50/$6.50 AND "THE COSMIC MUFFIN" DARRELL MARTINIE

SAT 21 NOV — WELCOME BACK AFTER THE SUCCESSFUL BOSTONS TOUR!
FARRENHEIT
WITH SPECIAL GUESTS
BANG • PARIS
$6.50/$7.50
D.J. DEBBIE SOUTHWOOD SMITH

SUN 22 NOV — TAANG! RECORDING ARTISTS
JERRY'S KIDS
ALL AGES
WITH
STRAW DOGS THE CREW • PSYCHO
SOMETHING STRANGE • APOLOGY
D.J. TAANG'S MARK ALGHINI • $5.50 • 2:00 P.M. DOORS

MON 23 NOV — NU MUSIK REVUE
FEATURING
THE BIG ARGUMENT • 3 BELIEVERS
GREEN FUSE • DOPPLER EFFECT
$3.00 • D.J. MCA'S DEBBIE SOUTHWOOD SMITH

TUES 24 NOV — METAL TUESDAY! 18+
FEATURING
I-ROKK • GLASS • SKIN TIGHT
VERNIA CALIPER • DISTURBING THE PIECE
$3.50 • D.J. MOD TODD FROM NOWHERE

WED 25 NOV — THE RENAISSANCE OF THE DOORS
CRYSTAL SHIP
WITH SPECIAL GUESTS
STORM
AGAINST ALL ODDS • FRIDAY'S CHILD
$5.50/$6.50 • SPECIAL GUEST M.C. WZLX'S BILL SMITH

FRI 27 NOV — JOHN CAFFERTY AND THE BEAVER BROWN BAND
WITH THE RAIN JOEL GRAMOLINI • ME AND THE BOYS
$9.50/$10.50

SAT 28 NOV — NEW MAN
BEAT SURRENDER
THE SHIVERS
REEL TO REAL
FUTURE PAST
$4.50/$5.50 • D.J. TED C.

SUN 29 NOV — OZZY OSBOURNE
ALL AGES
WITH
SHOK PARIS
X-CAPE
$6.50/$7.50 • 3:00 P.M.

COMING UP
DECEMBER 3 — LEVERT
DECEMBER 5 — ENTERTAINMENT NEWTWORK SHOWCASE
ALL AGES SHOW • 1:00 P.M. • THE SWINGING ERUDITES & MORE!
OVER 21 SHOW • 8:00 P.M. • FEATURING THE FOOLS & MORE!
DECEMBER 8 — SUGAR MINOT
DECEMBER 10 — MOLLY HATCHET
DECEMBER 11 — BUTTHOLE SURFERS

Boston's best live rock
DOORS OPEN 8:00 PM · POSITIVE I.D. REQUIRED · FREE PARKING · TICKETS AT: TICKETRON · STRAWBERRIES RECORDS & TAPES · OUT OF TOWN · CONCERTCHARGE 497-1118 · TELETRON 720-3434 · CHANNEL BOX OFFICE

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congratulate LARRY FLINT on his new record release: "HANDS OF A DREAMER" on Belmont Records

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Somerville.
On the T Red Line
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Lunch Mon.-Fri., 11:30-3 pm
Dinner Sun.-Fri., 5:30-10 pm
Saturday, 11:30-10 pm
Sun., Brunch 11-4 p.m.
We now serve dinner until 10 pm!

Fri., Nov. 20
MEMPHIS ROCK-ABILLY
Sat., Nov. 21
T.H. & THE WRECKAGE
Sun., Nov. 22
WEST END BLUES BAND
Mon., Nov. 23
SAVOY TRUFFLE
Tues., Nov. 24
From Chicago:
EDDIE KIRKLAND
Wed., Nov. 25
HIGH FUNCTION
Thurs., Nov. 26
BOBBY WATSON BAND
Fri., Nov. 27
T. BLADE & THE FABULOUS ESQUIRES

1648 Beacon St.
Brookline
277-0982

RENDEZVOUS
WITH THE BLUES
Fri., Nov. 20
LOADED DICE
Sat., Nov. 21
LUNCH
Wed., Nov. 25
LITTLE FRANKIE AND THE PREMIERS
RENDEZVOUS
596 Moody St., Waltham
893-7171

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GIRL SCOUTS
Contact the Patriots' Trail Council.
Call 482-1078

ED BURKE'S
Fri., Nov. 20
THE DRIVE with LISTENER
Sat., Nov. 21
LOOK ONE LOOK
Wed., Nov. 25
Grammy Winner
LUTHER "GUITAR JR." JOHNSON AND THE MAGIC ROCKERS
Thurs., Nov. 26
Rounder Records
BARRENCE WHITFIELD AND THE SAVAGES
2 Shows: 10:30 & 12:15
Fri.-Sun., Nov. 27-29
SWINGING ERUDITES with WANTED
Sat., Nov. 28
STEVE "HUGE" SMITH AND THE NAKEDS
Sun., Nov. 29
THE SHABOO ALL-STARS' A-TEAM
featuring Matt "Guitar" Murphy
808 Huntington Ave., Boston 232-2191
(nr. Brookline Village)

HARPER'S FERRY
158 Brighton Ave.,
Allston
Fri., Nov. 20th
B STREET BOMBERS
9 piece dance band
Sat., Nov. 21
SALLY AND THE SOPHISTICATZ
request
"My Love Is In Your Hands"
Sun., Nov. 22
THE TEXAS TORNADO
ARLO WEST
Wed. Nov. 25th
TURKEY SHOOT BLUES JAM
KEN LYONS & TOMBSTONE
BOSTON BAKED BLUES BAND
LAST CALL FOR BLUES
THE KING SNAKES
Thurs., Nov. 26th
THE JESTERS
Coming Fri. & Sat., Nov. 27 & 28
THE BAND THAT TIME FORGOT
Proper dress
Concert line
254-7380
Club line
254-9743
"The best little clubhouse in Boston"

Continued from page 22

HARTWELL HOUSE (862-5111), 94 Hartwell Ave., Lexington. Steve Williams, piano.
HOTEL MERIDIEN, Boston. In **Café Fleuri**, David Crohan. In **Julien**, Jeffrey Moore.
JOHNNY D'S, Somerville. Memphis Rockabilly.
LAFAYETTE HOTEL, Boston. In the **Lobby Lounge**, vocalist and jazz pianist Margie Hobbs, 7-11:30 p.m.
LAST CALL SALOON, Providence, RI. James Montgomery Blues Band, China Lake.
LENOX HOTEL (536-7676), 710 Boylston St., Copley Sq., Boston. In **Diamond Jim's Piano Bar**, sing-along piano entertainment 5 p.m.-1:30 a.m.
LILY'S, Boston. Dave Crone.
THE LISTENING PLACE COFFEEHOUSE (272-7330), 45 Center St., Burlington. Southern Rail, Larry Unger.
MARRIOTT HOTEL LONG WHARF, Boston. In the **Palm Garden Café**, Merideth West, piano and vocals.
MIDDLE EAST RESTAURANT (354-8238), 4 Brookline St., Cambridge. Sahria, Arabic folk music.
MOLLY'S, Allston. Dance music.
NAMELESS COFFEEHOUSE (864-1630), 3 Church St., Cambridge. Free. Wood and strings night.
NICK'S COMEDY STOP, Boston. At 8, 10, and 11:30 p.m., Don Gavin Show.
NIGHTSTAGE, Cambridge. Roy Buchanan, Frankie Lee and Sonny Rhodes.
NOSTALGIA, Quincy. Fat City Band.
NYC JUKEBOX, Boston. Recorded music of the '50s and '60s.
OFF-THE-COMMON COFFEE HOUSE, First Parish Unitarian Universalist Church, 50 School St., Bridgewater. Call 697-2525. Bob Franke.
ONE CITY HALL PLAZA, Boston. Dance music 9 p.m.-2 a.m. No cover or minimum. Proper casual dress.
THE OTHER SIDE, Framingham. Video dance club. Open 'til 1 a.m.
THE PALACE, Saugus. The Manhattans.
PALM COURT AT CRICKET'S, Boston. Proper dress, no cover. Piano music nightly. T.P. Perkins.
PEACOCK COFFEE HOUSE 522-2812), First Church of Jamaica Plain, 6 Eliot St., Jamaica Plain. Chuck Hall and Chris Jolliffe.
PISTACHIO'S LOUNGE, Cambridge. Victor Mendoza and Tim Ray.
PLAY IT AGAIN SAM'S, Brighton. Best of Boston Show, comedy at 11:45 p.m.
PURCELL'S, Boston. Pianist Ray Stiles, '40s swing.
PURPLE SHAMROCK, Boston. The Buskers.
REGATTABAR, Cambridge. Jack DeJohnette's Special Edition.
RITZ-CARLTON HOTEL, Boston. In the **lounge**, Sabby Lewis Trio.
ROYAL SONESTA HOTEL, Cambridge. 8 p.m.-midnight: Joe Morocco. In the **Charles Bar**: Mary Morgan. In **Toffs Lounge**, Garreth Jones Trio.
SAFFI'S NEW ORLEANS NORTH, Boston. Bayou Stompers.
SATURDAY NIGHT IN MARBLEHEAD in the Church of St. Andre Lafayette St., Marblehead; 631-4951 or 741-1264. Harvey Reid.
SHERATON LINCOLN INN, Worcester. In **Harry's Tavern**, Down East.
SHERATON PLYMOUTH, Plymouth. In the **Pub**, Trillium Jazz Band. In the **Mermaid Lounge**, Forecast.
STICKY WICKET, Hopkinton. Comedy in the Sticks.
STITCHES, Boston. At 8 p.m., 10 p.m., and midnight, Barry Crimmins Show.
THE TAM, Brookline. T. H. and the Wreckage.
1369 JAZZ CLUB, Cambridge. From 4-7:30 p.m., Shy Five; eve. show, Bruce Arnold, Billy Drewes, Ratzo Harris, Phil Raskin.
T.T. THE BEAR'S, Cambridge. At 3 p.m., all-ages show with DOA, No Means No. At 9 p.m., over-21 show with Big Dipper, Pixies, Crobar.
WBRS/WMFO/THE JOINT (736-5277). Free live music at Chumley's, Brandeis University, Waltham. At 9:30 p.m., World Class Jazz with Dave Burrell.
WESTERN FRONT, Cambridge. Loose Caboose.
WILLOW JAZZ CLUB, Somerville. Rick DellaRatta Trio.
WINNIE'S PUB, Roxbury. Ksenia.
WESTIN HOTEL, Boston. In **Turner Fisheries**, Carla Cook Quartet, contemporary and popular jazz. In the **Lobby Lounge**, At 5 p.m., Kurt Laurence. At 8 p.m., Yas Ishibashi.

SUNDAY

You can find the addresses and phone numbers for clubs under the listing for Friday at the beginning of this section.

ADELPHIA LOUNGE AND RESTAURANT, Dorchester. 3-7 p.m., DJ.
THE AVEROF, Cambridge. George Kaminaris Ensemble. Sun. afternoons: Harry Bedrosian, George Kaminaris, George Armaos, and Arthur Chingris.
BACK BAY HILTON, Boston. In the **Lobby Lounge**: Yasuka Kobuta.
BACKSTAGE at the Playhouse Restaurant, Amesbury. Open jam. Piano music with Scott Sykes 4-10 p.m.
BAYSIDE INN, Lynn. In the **Chameleon Lounge**, Eddy K. dance party.
BLACKBURN'S TAVERN, Gloucester. 8 p.m., comedy.
BOSTON PARK PLAZA HOTEL AND TOWERS, Boston. In **Captain's Piano Bar**, sing-along piano bar nightly from 9 p.m.
CANTAB LOUNGE, Cambridge. Joe Cook's jam session.
CANTARES, Cambridge. Brazilian music.
CATCH A RISING STAR, Cambridge. At 9 p.m., comedy showcase open-mike night.
CENTURY CAFÉ, Dedham. Under-21 night.
CHAMELEON, Lynn. Dance party with DJ Eddy K.
THE CHANNEL, Boston. All-ages show, with Jerry's Kids, Slap Shot, the Crew, Bags, Uncle Meat, Psycho.
CITYSIDE RESTAURANT AND BAR, Boston. Chris Wales.
CLUB CABARET, Boston. Sharon McNight.
CLUB CAFÉ, Boston. Vocalist Toni Washington.
CLUB DALLAS, Lynn. Live oldies and rockabilly bands Wed.-Sun.
COMEDY CONNECTION, Boston. Rich Ceisler's Singles Show.
THE COMMONS, Boston. Disc jockeys play top-40 music from 9 p.m. to 2 p.m.
CRICKETS, Boston. Piano music. 11 a.m.-5

p.m., Bob Baughman; 5-10 p.m., Brian Walkley.
EDIBLE REX, Billerica. Nuzone, the Evangelists.
FASADS, Revere. The Coasters.
FOUR SEASONS HOTEL, Boston. In the **Bristol Lounge,** 4-7 p.m., Tom Ogden.
GREEN STREET STATION, Jamaica Plain. Ant Farm, Lower Wacker Drive, special guests.
THE GROG, Newburyport. Day of Rain in a benefit concert for Tiyospaye, a crisis center for the Oglala Sioux of Wounded Knee, South Dakota.
GROVERS, Beverly. The Dawgs.
HARPER'S FERRY, Allston. Arlo West.
HERMITAGE RESTAURANT, Brookline. Jazz jam.
HOTEL MERIDIEN, 250 Franklin St., Boston. Live jazz brunch. Bob Patton Trio, featuring pianist David Crohan, bassist Dave Clark.
HYATT REGENCY, Cambridge. In the **Spinnaker Lounge,** at 8:30 p.m., jazz with Bert Seager.
LAST CALL SALOON, Providence, RI. All-ages 4-8 p.m., Black Jade, Animal Hospital. Plus, "Last Call Bad Films."
LILY'S , Boston. Noon, Brian Walkley; 5 p.m., Bob Talalla.
THE MALL, Chestnut Hill. Jazz at 2 p.m. at the foot of the Grand Staircase: Roberta Radley.
MARRIOTT HOTEL COPLEY PLACE, Boston. In the **Terrace Bar,** Rachael Nicollazzo Trio. In the **Conservatory,** DJs.
MIDDLE EAST RESTAURANT, Cambridge. Live Greek music, Oriental dance show.
NEW YORK CITY JUKEBOX, Boston. Chubby Checker, benefit for AIDS Action Committee.
NICK'S COMEDY STOP, Boston. At 9 p.m., Kenny Rogerson Show.
NIGHTSTAGE, Cambridge. Rosanne Cash.
NITESHOES, Saugus. No cover with food, beverage, or hotel ID.
NOH PLACE, Worcester. Open jazz jam.
NOSTALGIA, Quincy. Irish music with Mason's Apron, Dickie McManus and Irish Revolutions.
NYC JUKEBOX, Boston. Recorded music of the '50s and '60s.
PLOUGH AND STARS, Cambridge. No cover. Hubcaps.
REGATTABAR, Cambridge. Jack DeJohnette's Special Edition.
RITZ-CARLTON HOTEL, Boston. In the **Ritz Bar,** pianist Mike Jones.
ROCKEFELLER'S (592-1836), 224 Harbor Mall, Lynnway, Lynn. The Stompers.
ROYAL SONESTA HOTEL, Cambridge. 8 p.m.-midnight: Joe Morocco. In the **Charles Bar:** Kurt Laurence.
SAFFI'S NEW ORLEANS NORTH, Boston. Bayou Stompers.
SEVEN SEAS WHARF (283-1812), Rte 127, Gloucester. Dixieland Band.
STICKY WICKET, Hopkinton. Jazz brunch. Also, blues/jazz jam at 8 p.m.
THE TAM, Brookline. West End Blues Band.
1369 JAZZ CLUB, Cambridge. 1-8 p.m., blues jam; 9 p.m.-1 a.m., Bunny Smith Experience.
WESTERN FRONT, Cambridge. TBA.
WESTIN HOTEL, Boston. In **Lobby Lounge,** Alexi Biolley.
WILLOW JAZZ CLUB, Somerville. Rich Appleman/Jeff Covell Quartet.

MONDAY

You can find the addresses and phone numbers for clubs under the listing for Friday at the beginning of this section.

ADELPHIA LOUNGE AND RESTAURANT, Dorchester. Carmen the DJ.
THE AVEROF (354-4500), 1924 Mass. Ave., Porter Sq., Cambridge. Harry Bedrosian, Mitchell Kalsunas, and George Kaminaris.
BACK BAY HILTON, Boston. In the **Lobby Lounge:** Ella Hall.
BAYSIDE INN (581-5555), 839 the Lynnway, Lynn. In the **Chameleon Lounge,** Ed Pizzi Swing Band.
THE BLUE PELICAN, Newport, RI. Open mike with Jimmy McGrath.
BOHILL'S IRISH PUB, Lynn. Talent night with the Buskers.
BOSTON PARK PLAZA HOTEL AND TOWERS, Boston. In **Captain's Piano Bar,** sing-a-long piano bar nightly from 9 p.m. In **Swans Lounge,** 3-7 p.m., Kevin Gibbs.
BOSTON PROPER, Boston. 5:30-9:30 p.m., Joshua Rice, solo piano and vocals.
CAMBRIDGE MARRIOTT HOTEL (494-6600), 2 Cambridge Center, Kendall Sq., Cambridge. No cover. Proper dress. In the **Chatfield Lounge,** dancing to recorded music.
CATCH A RISING STAR, Cambridge. At 9 p.m., new-talent comedy showcase; at 10 p.m., music by Heidi and the Secret Admirers.
CENTURY CAFÉ, Dedham. Videos.
CITYSIDE RESTAURANT AND BAR, Boston. Ellen O'Brien and C02.
CLUB CABARET, Boston. Live music.
CLUB CAFÉ, Boston. Pianist/vocalist Steve Heck, saxophonist David Sholl.
COLONNADE HOTEL (424-7000), 120 Huntington Ave., Boston. In **the Bar at Zachary's,** Steve Soares.
CRICKETS , Boston. Piano music.
EDIBLE REX, Billerica. Football night.
FROGG LANE, Boston. Noon-2 p.m.: Makoto Takenaka.
HARPER'S FERRY, Allston. Open darts tournament, at 8 p.m.
HOTEL MERIDIEN, Boston. In **Café Fleuri,** David Crohan. In **Julien,** Jeffrey Moore.
LAFAYETTE HOTEL, Boston. 5-9 p.m., Jerry DeMarco.
LAST CALL SALOON, Providence, RI. Larsen Bros., Spyl, Matthias Steele.
LILY'S , Boston. Noon and 7 p.m., Brian Walkley; 3 p.m., Jim Hayden. In the **Café,** Bob Baughman.
MAY GARDEN, Framingham. Makoto Takenaka.
NITESHOES, Saugus. No-cover after 9 p.m.
NOSTALGIA, Quincy. Music Museum.
NYC JUKEBOX., Boston. Recorded music of the '50s and '60s.
REGATTABAR, Cambridge. Pianist Henry "Thins" Francis (no cover).
RITZ-CARLTON HOTEL, Boston. In the **Ritz Bar,** Mike Jones.
ROYAL SONESTA HOTEL, Cambridge. In the **Rib Room,** 6-11 p.m., harpist Robin Chudy.
THE TAM, Brookline. The Front.
1369 JAZZ CLUB, Cambridge. At 9 p.m., jazz jam.
WESTIN HOTEL, Boston. In the **Lobby Lounge,** Dave Sparr. In **Turner's Bar,** Art Mathews Duo.
WILLOW JAZZ CLUB, Somerville. Vocalist Danielle Spichiger.

TUESDAY

You can find the addresses and phone numbers for clubs under the listing for Friday at the beginning of this section.

THE AVEROF, Cambridge. Freddy Elias Ensemble with the Kodoras Brothers.
BACKSTAGE at the Playhouse Restaurant, Amesbury. John Numes, '50s and '60s dance music.
BAYSIDE INN, Lynn. In the **Chameleon Lounge,** Singles night with Larry Glick and special guest hosts.
BOSTON PARK PLAZA HOTEL AND TOWERS, Boston. In **Captain's Piano Bar,** sing-a-long piano bar nightly from 9 p.m. In **Swans Lounge,** 3-7 p.m., Kevin Gibbs.
CAMBRIDGE MARRIOT HOTEL, Cambridge. No cover. Proper dress. In the **Chatfield Lounge,** dancing to recorded music.
CATCH A RISING STAR, Cambridge. At 8:30 p.m., Steve Schaffer, Judy Gold, Louie CK. At 11 p.m.: blues jam with Larry Carsman. No cover after 11 p.m.
CENTURY CAFÉ, Dedham. Videos.
CITYSIDE RESTAURANT AND BAR, Boston. Calypso Hurricane.
CLUB CAFÉ, Boston. Vocalist Brian Baltron, pianist Doug Smith.
COLONNADE HOTEL (424-7000), 120 Huntington Ave., Boston. In **the Bar at Zachary's,** Steve Soares.
COMEDY CONNECTION, Boston. Tony V. & Friends Show at 9 p.m.
CRICKETS, Boston. Piano music.
DEVON ON THE COMMON, Boston. Jazz pianist Bob Winter.
FOUR SEASONS HOTEL, Boston. In the **Bristol Lounge,** 5-7 p.m., Burt Seager; 8 p.m.-midnight, Bob Winter.
FROGG LANE, Boston. Noon-2 p.m.: Makoto Takenaka.
HOTEL MERIDIEN, Boston. In **Café Fleuri,** David Crohan. In **Julien,** Jeffrey Moore.
LAFAYETTE HOTEL, Boston. 5-9 p.m., Jerry DeMarco, piano and vocals.
LAST CALL SALOON, Providence, RI. The Convertibles, the Vectors, the 4-H Club.
LILY'S , Boston. Noon, Bob Talalla; 3 p.m., Brian Wackley; 7 p.m., Dave Crone.
MARRIOTT HOTEL COPLEY PLACE, Boston. In the **Conservatory,** recorded dance music.
MAY GARDEN, Framingham. Mokoto Takenaka.
MILL FALLS RESTAURANT, Newton Upper Falls. Cheryl Hodge, pianist/vocalist.
NEWTON MARRIOTT, Newton. In the **Windjammer,** 8:30 p.m.-12:30 a.m., Vaughn Edwards.
NICK'S COMEDY STOP, Boston. Headline comedy.
NIGHTSTAGE, Cambridge. TBA.
NITESHOES, Saugus. KISS 108 DJ June Knight hosts dance contest.
NOSTALGIA, Quincy. McTaggarts.
NYC JUKEBOX, Boston. Recorded music of the '50s and '60s.
PUFFERBELLIES, Newton. Shout.
REGATTABAR, Cambridge. The Ritz.
RITZ-CARLTON HOTEL, Boston. In the **Lounge,** pianist Mike Jones.
SCOTCH 'N' SIRLOIN, Boston. Dancing. DJ Beacon Nelson.
SHERATON BOXBOROUGH INN (273-8701), 242 Sheraton Rd., Boxborough. In **Garden Court,** Jay Rainey.
SHERATON LINCOLN INN, Worcester. In **Harry's Tavern,** Ivory.
STICKY WICKET, Hopkinton. At 7:30 p.m., darts.
THE TAM, Brookline. Eddie Kirkland.
1369 JAZZ CLUB, Cambridge. Orange Then Blue.
T.T. THE BEAR'S PLACE, Cambridge. Common Ground, Liquid Nik, Mind Over Matter.
WESTERN FRONT, Cambridge. Postive Bent.
WESTIN HOTEL, Boston. In the **Turner Fisheries,** 8 p.m.-1 a.m., Randy Gurley Quartet. In the **Lobby Lounge,** 5-7 p.m., David Sparr; 8 p.m.-1 a.m., Jim Dempsey.
WILLOW JAZZ CLUB, Somerville. John Payne Music Center Bands.

WEDNESDAY

You can find the addresses and phone numbers for clubs under the listing for Friday at the beginning of this section.

ADELPHIA LOUNGE AND RESTAURANT, Dorchester. Inquiring Minds.
THE ARISTOCAT, Brookline Village. Herman Johnson.
THE AVEROF, Cambridge. Freddy Elias Ensemble with the Kodoras Brothers.
BACK BAY HILTON (236-1100), 40 Dalton St., Boston. In the **Lobby Lounge:** 5-9 p.m., Ella Hall.
BACKSTAGE at the Playhouse Restaurant Amesbury. John Numes, '50s and '60s dance music.
BAYSIDE INN, Lynn. In the **Chameleon Lounge,** live Latin bands.
BOSTON PARK PLAZA HOTEL AND TOWERS, Boston. In **Captain's Piano Bar,** sing-along piano bar nightly from 9 p.m. In **Swans Lounge,** 3-7 p.m., Kevin Gibbs.
CAMBRIDGE MARRIOTT HOTEL (494-6600), 2 Cambridge Center, Kendall Sq., Cambridge. No cover. Proper dress. In the **Chatfield Lounge,** dancing to recorded music.
CANTAB LOUNGE, Cambridge. Talent night.
CAPUCINO'S, Newton. Piano bar open 7-11 p.m.
CATCH A RISING STAR, Cambridge. At 9 p.m., Steve Schaffer, Judy Gold, Louie CK; at 11 p.m., music by Heidi and the Secret Admirers. No cover after 11 p.m.
CENTURY CAFÉ, Dedham. Dance music.
THE CHANNEL, Boston. Crystal Ship.
CITYSIDE RESTAURANT AND BAR, Boston. North Shore Acapella.
CLUB CAFÉ, Boston. Vocalist Eula Lawrence, pianist David Sparr.
CLUB DALLAS, Lynn. DJ.
CLUB III, Somerville. Cheeta, Rapid Star, Ulterior Motive.
COLONNADE HOTEL , Boston. In **the Bar at Zachary's,** Steve Soares.
COMEDY CONNECTION, Boston. At 9 p.m., new-talent night with Jimmy Smith.
COPLEY PLAZA HOTEL, Boston. In the **Plaza Bar,** Dave McKenna.
CORY'S, Dedham. Peter Rice, pianist.
COURTSIDE CLUB, Tewksbury. DJ.
DEVON ON THE COMMON, Boston. Jazz pianist Bob Winter.

Continued on page 26

Clubs

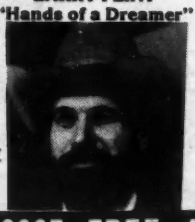
GREEN STREET STATION

Fri., 11/20 — BUZZ & THE GANG, GINGERBREAD MEN, NEUTRAL NATIONS
Sat., 11/21 — INCREDIBLE CASUALS, THINGS THAT AREN'T FOOD, IN CASE OF JEROME
Sun., 11/22 — BILLY 7, ANT FARM, LOWER WACKER DRIVE
Wed., 11/25 — MATWEEDS, BIG HUGE, BLAKE BABIES
Thurs., 11/26 — EVANGELISTS, BYSTANDERS, PLAIN STEEL

ON THE ORANGE LINE
131 GREEN STREET, JAMAICA PLAIN • 522-0792

Johnny D's
17 HOLLAND ST. DAVIS SQ. SOMERVILLE

Fri., Nov. 20
AMYL & THE MOTOR CITY RHYTHM KINGS

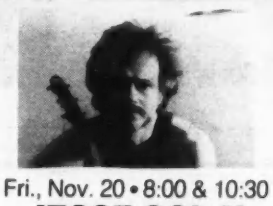
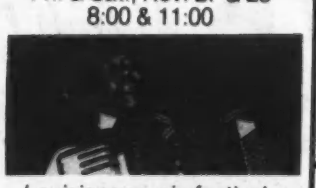
Sat., Nov. 21
MEMPHIS ROCKABILLY
Tues., Nov. 24
Record Release Party
LARRY FLINT
"Hands of a Dreamer"

ON THE T
Wed., Nov. 25
THE MOTOR CITY RHYTHM KINGS
Return
Thurs., Nov. 26
PRIME RIB BAND

Fri., Nov., 26
LITTLE FRANKIE AND THE PREMIERS
Sat., Nov. 27
JOHN LINCOLN WRIGHT
776-9667 FREE ADMISSION BEFORE 8:30

cityside restaurant & bar

Fri., Nov. 20
LYNN & HER BOYFRIENDS
Sat., Nov. 21
DAVE LANEMAN & THE LOCOMOTIVES
Sun., Nov. 22
CHRIS WALES
Mon., Nov. 23
ELLEN O'BRIEN & CO2
Tues., Nov. 24
CALYPSO HURRICANE
Wed., Nov. 25
NORTH SHORE ACAPELLA
Thurs., Nov. 26
CLOSED FOR THANKSGIVING
262 Faneuil Hall Marketplace
Boston 742-7390
No Cover Proper Dress
Bands Mon.-Sat. 9 p.m.-12:30 a.m.
Sunday 8-11:30 p.m.

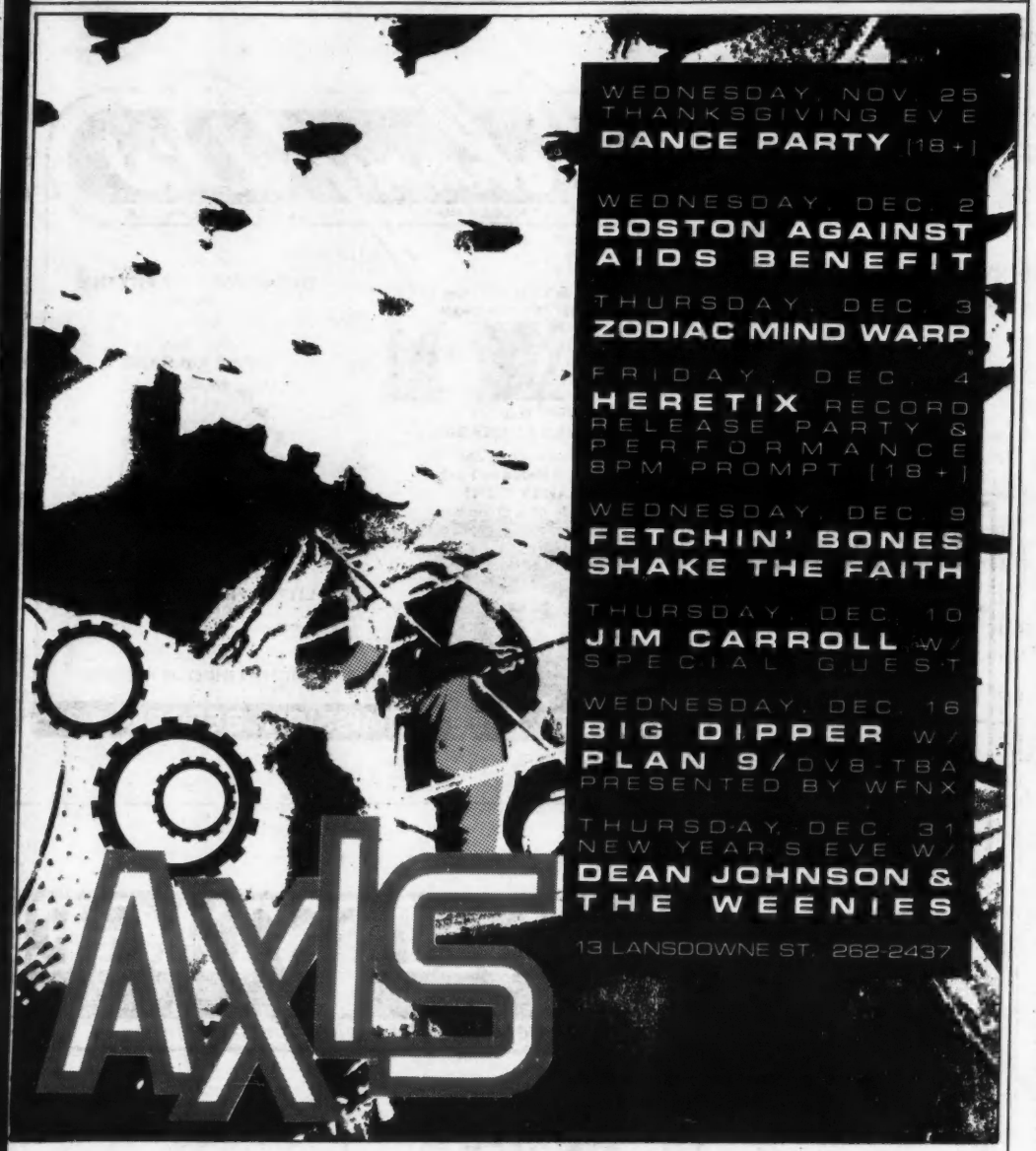
NIGHTSTAGE
Best Nightclub — Boston Magazine


Fri., Nov. 20 • 8:00 & 10:30
JESSE COLIN YOUNG
TRACY CHAPMAN
Sat., Nov 21 • 8:00 & 11:00
San Francisco Blues Festival
FRANKIE LEE
SONNY RHODES
Roy Buchanan — postponed
Sunday, Nov. 22
7:00 & 10:00
Columbia recording artist
ROSANNE CASH
Treat Her Right
Tues., Nov. 24 • 9:00 p.m.
from Chicago
JUNIOR WELLS
BLUES BAND
Wed., Nov. 25 • 8:00 & 11:00
ROOMFUL OF BLUES
Hot Cottage & the Nightrockers
Fri. & Sat., Nov. 27 & 28
8:00 & 11:00

Louisiana music festival featuring the King of Zydeco
CLIFTON CHENIER
AND HIS RED HOT LOUISIANA BAND
plus blues harmonica legend
LAZY LESTER
with Loaded Dice
ROCKSunday, Nov. 29
9:00
FIGURES ON A BEACH
Manufacture
Tues., Dec. 1 • 9:00
ELLEN McILWAINE
DIDI STEWART
and Danger In Numbers
Wed., Dec. 2 • 8:00 & 10:30
an evening with
KENNY RANKIN
Thurs., Dec. 3 • 9:30
Black Top Blues Bash, in his area debut
NAPPY BROWN
RONNIE EARL
AND THE BROADCASTERS
featuring
RON LEVY
Fri. & Sat., Dec. 4 & 5
8:00 & 11:00
LEON REDBONE
Tickets available for:
Dec. 9.....Terrance Simien & the Mallet Playboys
Dec. 10.....Livingston Taylor
Dec. 11 & 12.....David Frishberg, Sammy Price, Doc Cheatham
Dec. 15 & 16.....Queen Ida
Dec. 17..... Steve Earle (acoustic)
ROSEMARY
RESTAURANT AT NIGHTSTAGE
Dinner/Show Special!!!
Half price admission to Nightstage with dinner. By reservation only — call 497-7200
823 Main St., Camb., Mass. 497-8200
For ticket info call 497-8200 or ConcertCharge 497-1118, Telstron 720-3434 or all Ticketron locations
• All Strawberries locations • Live entertainment nightly • Valet parking available
• Open Sun. - Wed. 8 p.m. til 1 a.m., Thurs. - Sat. til 2 a.m.

THE BEARS
10 BROOKLINE ST. CAMBRIDGE 492-0082
Friday, Nov. 20
Hard to believe . . .
He's still single!
BARRENCE WHITFIELD AND THE SAVAGES
THE MATWEEDS
DECEMBER SONS
Saturday, Nov. 21
Two-for-One!
Two New Records!
Two Great Bands!
THE BIG DIPPER
(Homestead Records)
THE PIXIES
(4 AD Records)
CROBAR

ALEX CHILTON & TOMMY KEENE (Solo acoustic)
Tuesday, Nov. 24
COMMON GROUND
LIQUID NIK
MIND OVER MATTER
Wednesday, Nov. 25
FLAT RABBIT
PLAY ETHIC
PARADE
Thursday, Nov. 26
CLOSED HAPPY THANKSGIVING
Fri., Nov. 27
From Hoboken, NJ
GUTBANK
THE BAGS
INSIDE OUTBURST
Sat., Nov. 28
First Area Appearance in Months
DUMPTRUCK
CLASS ACTION
THE KAIROS
Coming 12/5
O POSITIVE
THE CUCUMBERS
12/12
SWIMMING POOL Q'S

Clubs



Neighborhood Network News
High School Football
Up Front, HealthNet
Telekreyol, WAC-TV
Il Mondo, Visiones.

These are just some of the programs on BNN-TV. Produced by Bostonians, for Bostonians

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BNN TV A3
BOSTON NEIGHBORHOOD NETWORK

Providing access to cable television in Boston

25 Huntington Ave. Boston, MA 02116 424-7292

Continued from page 25

ED BURKE'S, Boston. Luther "Guitar Jr." Johnson and the Magic Rockers.
EDIBLE REX, Billerica. John Rizzo, Jim Carey.
EPHRAIM'S, Sudbury. Jimmy Mazzy and friends.
FOUR SEASONS HOTEL, Boston. In the **Bristol Lounge**, 5-7:30 p.m., Burt Seager; 8 p.m.-midnight, Bob Winter.
GREEN STREET STATION, the Mafweeds, Big Huge, special guests.
GROVERS, Beverly. Barrence Whitfield and the Savages.
HOTEL MERIDIEN, Boston. In **Café Fleuri**, David Crohan.
JOHNNY D'S, Somerville. Amyl and the Motor City Rhythm Kings.
LAFAYETTE HOTEL, Boston. 5-9 p.m., Jerry Demarco, piano and vocals.
LAST CALL SALOON, Providence, RI. The Young Bucks, Stormin' Norman and the Hurricanes.
LILY'S , Boston. Noon, David Crone; 7 p.m., Phil Harding. In the **Café**, Bob Baughman.
MARRIOTT HOTEL COPLEY PLACE, Boston. In the **Terrace Bar**, David Morochnick.In the **Conservatory**, recorded music.
MAY GARDEN, Framingham. Makoto Takenaka.
MIDDLE EAST RESTAURANT, Cambridge. Fortaleza.
MILL FALLS RESTAURANT, Newton Upper Falls. Cheryl Hodge, pianist/vocalist.
NICK'S COMEDY STOP, Boston. At 8:30 p.m., George MacDonald show.
NIGHTSTAGE, Cambridge. Roomful of Blues, Hot Cottage and the Night Rockers.
NOSTALGIA, Quincy. Al Halliday and the Hurricanes.
NYC JUKEBOX, Boston. Recorded music of the '50s and '60s.
REGATTABAR, Cambridge. Mr. Jelly Belly.
RITZ CARLTON HOTEL, Boston. In the **lounge**, Sabby Lewis.
SHERATON LINCOLN, Worcester. In **Harry's Tavern**, Ivory.
THE TAM, Brookline. High Function.
1369 CLUB, Cambridge. At 5:30 p.m., Butch's Blues; eve. show, Herbie King Thanksgiving Eve Band.
T.T. THE BEAR'S, Cambridge. Flat Rabbit, Play Ethic, Parade.
WBRS-WMFO/THE JOINT (381-3800). Free live music in Usdan Student Center, Brandeis University, Waltham. At 9:30 p.m., World Class Jazz with Davey Williams and Sammy Bennett.
WESTERN FRONT, Cambridge. R.D. Riddim.
WESTIN HOTEL, Boston. In **Turner Fisheries**, Carla Cook Quartet.
WILLOW JAZZ CLUB, Somerville. The Fringe.

THURSDAY

You can find the addresses and phone numbers for clubs under the listing for Friday at the beginning of this section.

THE AVEROF, Cambridge. Freddy Elias Ensemble with the Kodoras Brothers.
BACKSTAGE at the Playhouse Restaurant, Amesbury. Comedy Connection.
BAYSIDE INN, Lynn. In the **Chameleon Lounge**, "the Body Works."
BOSTON PARK PLAZA HOTEL AND TOWERS, Boston. In **Captain's Piano Bar**, sing-along piano bar nightly from 9 p.m. In **Swans Lounge**, 3-7 p.m., Kevin Gibbs.
CAMBRIDGE MARRIOTT HOTEL, Cambridge. No cover. Proper dress. In the **Chatfield Lounge**, dancing to recorded music.
CANTAB LOUNGE, Cambridge. Little Joe Cook and the Thrillers.
CANTARES, Cambridge. Taino, Latin jazz.
CAPUCINO'S, Newton. Piano bar open 7-11 p.m.
CATCH A RISING STAR, Cambridge. At 9 p.m., Steve Schaffer, Judy Gold, Louie CK; at 11 p.m., special musical guest.
CLUB CAFÉ, Boston. Vocalist Alice Johnson, pianist/vocalist Andy Holiner.
CLUB DALLAS, Lynn. DJ.
CLUB III, Somerville. Lady Luck, Maryann and the Rage, Hip to Twist.
COMEDY CLUBHOUSE, Cambridge. Clubhouse night, hosted by Ron Lynch.
COMEDY CONNECTION, Boston. KISS 108 Comedy Night with J.J. Wright.
CORY'S, Dedham. Peter Rice.
COURTSIDE CLUB, Tewksbury. DJ.
CRICKETS, Boston. Jim Hayden.
DEVON ON THE COMMON, Boston. Jazz pianist Bob Winter.
DICK DOHERTY'S COMEDY VAULT, Boston. Guilty Children comedy troupe.
ED BURKE'S, Boston. Barrence Whitfield and the Savages.
EPHRAIM'S, Sudbury. Blue Horizon Jazz Band.
FOUR SEASONS HOTEL, Boston. In the **Bristol Lounge**, 5-7:30 p.m., Burt Seager; 8 p.m.-midnight, Bob Winter.
GREEN STREET STATION, Jamaica Plain. The Evangelists, the Bystanders.
GROVERS, Beverly. Chin Friction.
HARPER'S FERRY, Allston. No Excuse.
HOTEL MERIDIEN, Boston. In **Café Fleuri**, David Crohan.
JOHNNY D'S, Somerville. TBA.
LAFAYETTE HOTEL, Boston. 5-9 p.m., vocalist and jazz pianist Margie Hobbs.
LAST CALL SALOON, Providence, RI. The Philtres.
LILY'S , Boston. Noon, David Crone; 7 p.m., Phil Harding. In the **Café**, Bob Baughman.
MIDDLE EAST RESTAURANT, Cambridge. Arabic music and Oriental dancing.
NICK'S COMEDY STOP, Boston. At 8:30 p.m., Joe Yanetty show.
NITESHOES, Saugus. Matt Siegel night.
NOSTALGIA, Quincy. Al Halliday and the Hurricanes.
NYC JUKEBOX, Boston. Recorded music of the '50s and '60s.
PALM COURT AT CRICKET'S , Boston. Bob Talalla.
PAPILLON , Brookline. Dance music 9 p.m.-2 a.m.
RITZ-CARLTON HOTEL, Boston. In the **Dining Room**, Noon-2 p.m.: Kurt Laurence. 6-10 p.m.: John Domurad. In the **Ritz Bar**, Mike Jones. In the **lounge**, Sabby Lewis.
STICKY WICKET, Hopkinton. New Black Eagle Jazz Band.
THE TAM, Brookline. Bobby Watson Band.
1369 JAZZ CLUB, Cambridge. At 5:30 p.m., Ken Holladay. Eve. show, Silas Jr. and the Hot Ribs.
UPTOWN 985, 985 Mass. Ave., Boston. At 11:30 p.m. and 12:30 a.m.: Freddie Jordan Comedy Striptacular.
VILLAGE FORGE PUB (369-9200), Colonial Inn, on the green, Concord. John Fitzsimmons, folk music.
WESTIN HOTEL, Boston. In the **Lobby Lounge**, Jim Dempsey. In **Turner Fisheries**, Carla Cook Quartet.

FRIDAY

You can find the addresses and phone numbers for clubs under the listing for Friday at the beginning of this section.

THE AVEROF (354-4500), 1924 Mass. Ave., Porter Sq., Cambridge. Live Greek and Middle Eastern music with one or more of the following: Mitchell Kaisunas, Harry Bedrosian, the Freddy Elias Ensemble, the Kokoras Brothers, George Kaminaris, Arthur Chingris.
BACK BAY HILTON (236-1100), 40 Dalton St., Boston. In the **Lobby Lounge:** 6-10 p.m.: Yasuka Kobuta.
BACKSTAGE at the Playhouse Restaurant (388-9572), Main St., Amesbury. John Numes, '50s and '60s dance music.
BAYSIDE INN, Lynn. In the **Chameleon Lounge**, dance party.
BOSTONIAN HOTEL, Boston. In the **Atrium Lounge**, Makoto Takenaka.
BOSTON PARK PLAZA HOTEL AND TOWERS, Boston. In **Captain's Piano Bar**, sing-along at piano bar. In **Swans** lounge, 3-7 p.m., pianist Kevin Gibbs. In **Fox and Hounds Restaurant**, 7-11 p.m., pianist Kevin Gibbs.
, Boston. No cover. 5:30-9:30 p.m., Joshua Rich Trio.
CAMBRIDGE MARRIOTT HOTEL, Cambridge. No cover. Proper dress. 8:30 p.m.-1:30 a.m. In the **Chatfield Lounge**, dancing to recorded music and videos.
CANTAB LOUNGE (354-2685), 738 Mass. Ave., Central Sq., Cambridge. Little Joe Cook and the Thrillers. In **Bill's House of Wax**, dance music.
CANTARES (547-6300), 13 Springfield St., Inman Sq., Cambridge. Cantares Band.
CAPUCINO'S, Newton. 8 p.m.-midnight. Katy Roberts.
CATCH A RISING STAR, Cambridge. At 8:30 and 11 p.m., Steve Schaffer, Judy Gold, Louie CK.
CENTURY CAFÉ, Dedham. Videos.
CHAMPIONS, Everett. DJ Andy.
THE CHANNEL, Boston. John Cafferty and the Beaver Brown Band, the Rain, Joel Gramolini.
CLUB CABARET, Boston. Rebecca Paris.
CLUB CAFÉ, Boston. Vocalist Ellie Boswell, pianist David Sparr.
CLUB DALLAS, Lynn. Live oldies and rockabilly bands.
CLUB 54, Stoneham. Dancing, juice bar. No jeans or sneakers. Open 7:30-11:30 p.m.
CLUB III, Somerville. Falcon, the Heart Beats, Strutter.
COLONNADE HOTEL, Boston. In **the Bar at Zachary's**, pianist Steve Soaras and drummer Manny Santos.
COMEDY CONNECTION, Boston. Shows at 9 and 11 p.m.
THE COMMONS, Boston. Disc jockeys play top-40 music from 9 p.m. to 2 p.m.
COPLEY PLAZA HOTEL, Boston. No cover, proper dress required. In the **Plaza Bar**, 9 p.m.-1 a.m., Dave McKenna.
CORY'S, Dedham. 8 p.m.-midnight, Larry Winslow, guitar and vocals.
CRICKETS, Boston. Jim Hayden, piano music.
DEVON ON THE COMMON, Boston. Jazz pianist Bob Winter.
DICK DOHERTY'S COMEDY VAULT, Boston. Dick Doherty's comedy show with Dick Doherty and guests, at 10 p.m.
ED BURKE'S, Boston. The Swinging Erudites.
EDIBLE REX, Billerica. Sally and the Sophisticatz, No Exit.
FANNY MAY'S, Hyannis. Live music and DJs.
GREEN STREET STATION, Jamaica Plain. Cool McCool, Phil Tawa Band, Change of Fate.
GROVERS, Beverly. October, the Great Divide.
HARPER'S FERRY, Allston. Band That Time Forgot.
JOHNNY D'S, Somerville. Little Frankie and the Premiers.
LAFAYETTE HOTEL, Boston. In the **Lobby Lounge**, vocalist and jazz pianist Margie Hobbs, 5-9 p.m.
LAST CALL SALOON, Providence, RI. Memphis Rockabilly Band, the Convertibles.
MARRIOTT HOTEL LONG WHARF, Boston. In the **Palm Garden Café**, 6:30-10:30 p.m., Merideth West, piano and vocals.
MIDDLE EAST RESTAURANT, Cambridge. Live Greek music and Oriental dancers.
MOLLY'S, Allston. DJs and recorded dance music.
NICK'S COMEDY STOP, Boston. Steve Sweeney Show, at 9 and 11 p.m.
NIGHTSTAGE, Cambridge. Clifton Chenier and His Red Hot Louisiana Band, Lazy Lester and Loaded Dice.
NOSTALGIA, Quincy. Al Halliday and the the Hurricanes.
NYC JUKEBOX, Boston. Recorded music of the '50s and '60s.
ONE CITY HALL PLAZA, Boston. Dance music Wed.-Sat. No cover or minimum. Proper casual dress.
PALM COURT AT CRICKET'S, Boston. Proper dress, no cover. Piano music nightly. Jim Hayden.
PLAY IT AGAIN SAM, Brighton. At 9 and 11:30 p.m.: D.J. Hazard Show.
PLOUGH AND STARS, Cambridge. Live music. No cover.
REGATTABAR, Cambridge. New Black Eagle Jazz Band.
RITZ-CARLTON HOTEL, Boston. In the **Lounge**, Sabby Lewis.
SHERATON LINCOLN INN, Worcester. In **Harry's Tavern**, Ivory.
SHERATON PLYMOUTH, Plymouth. In the **Mermaid Lounge**, Mirage.
STICKY WICKET, Hopkinton. Bobby Watson Blues Band.
STITCHES , Boston. At 9 and 11 p.m., headline comedy.
TAM, Brookline. T. Blade and the Fabulous Esquires.
1369 JAZZ CLUB (661-1369), 1369 Cambridge St., Cambridge. At 5:30 p.m., Washtub Robbie and the Old Dogs; eve. show, Jerry Bergonzi Quartet, Bruce Gertz.
T.T. THE BEAR'S PLACE, Cambridge. Gut Bank, the Bags, Inside Outburst.
WESTERN FRONT, Cambridge. Afrikan Roots.
WESTIN HOTEL, Boston. In **Turner's Bar**, Carla Cook Quartet, contemporary and popular jazz. In the **Lobby Lounge**, Kurt Laurence.

WILLOW JAZZ CLUB, Somerville. Wolfgang Mouthspiel Group.
WINNIE'S PUB, Roxbury. Greg, Chris, and Eric, with Winnie Lyons.

DANCE

PARTICIPATION

FRIDAY

BOB THOMAS SWING DANCE runs from 9:30 p.m. to midnight, instruction begins at 8:30 p.m., every Fri. & Sat. at The Ballet Center II, 185 Corey Rd., Brookline. Admission $5; call 277-1139.
CONTRAS AND SQUARES WITH ROARING JELLY begins at 8 p.m. at Bemis Hall (formerly Old Town Hall), Lincoln. Admission $4; call 875-7551.
FRIDAY NIGHT SINGLES PARTY begins at 8 p.m. at Barretts on Boston Harbor (next to USS *Constitution*). Admission $10, $8 before 9 p.m.; call 893-2274.
AN EVENING OF SWING AND BALLROOM DANCING, featuring the Eastwood Swing Orchestra, begins at 8 p.m. at Assabet Valley Regional Vocational School, Fitchburg St., Marlboro. Admission $5; call 485-9430, x429.
SKI SEASON OPENER PARTY begins at 8 p.m. at the Cambridge Marriott, 2 Cambridge Center, Cambridge. Sponsored by the Boston Ski and Sports Club. Admission $10 and free to anyone joining BSSC that night; call 789-4070.
OPEN SINGLES DANCE begins at 8:30 p.m. at Eagles Hall, Park St., Framingham. Sponsored by Parents Without Partners. Admission $5; call 872-9283 or 478-6036.
CONTRA DANCE takes place every third Sat. at 8 p.m. at the First Parish Church, Upper Common, Fitchburg. Sponsored by the Northern Lights Folk Arts Society. Admission $4; call 827-5522 or 537-1299.
"SWINGIN' ON A HARVEST MOON," swing dancing with the Eddie Bardin Orchestra and Metric Motors, begins at 8 p.m. at the VFW Hall, Mount Auburn Post 8818, 688 Huron Ave., Cambridge. Vintage attire suggested. Admission $8; call 547-7771.
DANCE FRIDAY, barefoot dancing in a smoke- and alcohol-free environment, begins every Fri. at 8:30 p.m. at Joy of Movement, 23 Main St., Watertown. Admission $3; call 924-9548.
BASIC INTERNATIONAL FOLK DANCE begins every Fri. at 8 p.m. at First Congregational Church, 11 Garden St., Cambridge. Admission $4, $3.50 students; call 491-6084.
FRIDAY NIGHT COMEDY CONNECTION SINGLES DANCE begins every Fri. at 8 p.m. at Jonathan's, 143 Washington St., Salem. Featuring comedians from the Comedy Connection, hot buffet, dance contest, cash bar. Proper dress required. Sponsored by the Singles Connection. Admission $5; call (800) 238-1144.

SATURDAY

SCANDINAVIAN FOLK DANCING begins at 8 p.m., with instruction at 7:30, at the Church of Our Savior, 23 Monmouth St., Brookline. Admission $4, $2.50 for students; call 484-6393.
CLASSIC HITS DANCE PARTY BENEFIT for the MJT Dance Company of Boston begins at 9 p.m. at the Villa Victoria, 85 W. Newton St., Boston. Tickets $15; call 482-0351.
SECOND ANNUAL SWING BASH begins at 7:30 p.m. at the Women's City Club of Boston, 40 Beacon St., Boston. Creative black attire. Proceeds benefit American Cancer Society. Tickets $25; call 244-9514.
"WILD DANCE" begins at 8:30 p.m. at the Wasserman Auditorium on the Gosman Jewish Community Campus, 333 Nahanton St., Newton Centre. Sponsored by the Singles 22-35 Group of the Leventhal-Sidman Jewish Community Center. Admission $8; call 965-7410 x163.
SINGLES DANCE begins at 8 p.m. in the Grand Ballroom of the Hyat Regency Hotel, Memorial Drive, Cambridge. Admission $10, $8 before 9 p.m.; call 893-2274.
"SATURDAY EVENING TO REMEMBER" SINGLES DANCE for ages 24-46 runs from 8:30 p.m. to 1 a.m. at the Holiday Inn, 1200 Beacon St., Brookline. Admissin $9, $7 before 9 p.m. Sponsored by Prince and Princess Productions. Call 893-0749.
BOB THOMAS SWING DANCE. See listing for Fri.

SUNDAY

SCOTTISH COUNTRY DANCE begins every Sun. at 6:30 p.m. at Church of Our Savior, 23 Monmouth St., Brookline. Admission $4; call 864-8945.
INTERNATIONAL FOLK DANCE begins every Sun. at 7:30 p.m., with instruction at 7 p.m., at MIT Student Center, opposite 77 Mass. Ave., Cambridge. Admission 25¢; call 225-9185.
NEW ENGLAND SINGLES WEST DANCE begins every Sun. at 8 p.m. at Crowne Plaza Hotel, Rte. 9, Natick. DJ, hors d'oeuvres. Admission $5, $3 before 8:30 p.m.; call 899-3900.
DANCE PARTY begins every Sun. at 8 p.m. at Webb Brook Club, Webb Brook Rd., Billerica. Admission $4; sponsored by Saturday Night Singles; call 454-9805.
SUNDAY NIGHT SINGLES DANCE begins every Sun. at 8 p.m. at Rachel's at Marriott Long Wharf, 296 State St., Boston. Hosted by Ami Heart, KISS-108 radio. Hot buffet, dance contest, cash bar. Proper dress. Sponsored by the Singles Connection. Admission $4; call (800) 238-1144.

MONDAY

ISRAELI FOLK DANCING begins every Mon. at 8 p.m. at the Harvard/Radcliffe Hillel, 74 Mt. Auburn St., Cambridge. Admission $1; call 495-4969.
SCOTTISH COUNTRY DANCE begins every Mon. at 8:15 p.m. at 7 Temple St., Cambridge. Live music. Wear soft-soled shoes. Admission $3.50; call 491-6084.
NEW ENGLAND SQUARES AND CONTRAS begin every Mon. at 8 p.m. at Concord Scout House, 74 Walden St., Concord. Admission $4; call 641-3253.
ENGLISH COUNTRY DANCE begins every Mon. at 8 p.m., except for the first Mon. of the month, at Old South Congregational Church, South Weymouth. Admission $2; call 335-0818.

TUESDAY

NEW ENGLAND SQUARES AND CONTRAS begins every Tues. at 8:15 p.m. — 7:45 p.m. for beginners — at 7 Temple St., Cambridge. Admission $4; call 354-1340.
EXPERIENCED BALKAN/WESTERN EUROPEAN DANCE begins every Tues. at 7:30 p.m., with instruction at 7 p.m., at MIT Student Center, opposite 77 Mass. Ave., Cambridge. Admission 25¢; call 225-9185.
SINGLES DANCE PARTY takes place every Tues. at 8:30 p.m. at the Palace, Rte. 99, Saugus. Complimentary buffet, free dance lessons, door prizes. Admission 46, $4 before 9 p.m. Call 899-3900.
SINGLES DANCE PARTY runs every Tues. from 8 p.m. to 1 a.m. at the Bayside Inn, Route 1A, Lynn. Admission $6, $4 before 9 p.m.; call 899-3900.

WEDNESDAY

SINGLES DANCE PARTY runs every Wed. from 8 p.m. to 1 a.m. at the Other Side Nightclub, Rt. 9, Framingham. Admission $4, $3 before 9 p.m.; call 899-3900.
SINGLES NIGHT OUT begins every Wed. at 9 p.m. at the Century Café, Rt. 1, Dedham. Live band. Sponsored by Singles Lifeline. Free; call 961-5565.
NORTH SHORE FOLK begins every Wed. at 8 p.m. at Crombie St. Church, Salem. Admission $2.50; call 777-2793.
DANCE FREEDOM offers barefoot dancing in a smoke-free, alcohol-free environment every Wed. from 7:30 p.m. to 10:45 p.m. at First Congregational Church, 11 Garden St., Cambridge. Admission $5.25; call 522-6834.
FRAMINGHAM INTERNATIONAL FOLK DANCE begins every Wed. at 8 p.m. at Hemenway School, Water St., Framingham. Admission $3; call 872-4110.
ISRAELI FOLK DANCING begins every Wed. at 7:30 p.m., with instruction at 7 p.m., at MIT Student Center, opposite 77 Mass. Ave., Cambridge. Admission 25¢; call 225-9185.
SCANDINAVIAN DANCE begins every Wed. at 8:30 p.m. at International Institute, 287 Comm. Ave., Boston. Admission $3; call 862-5327.
HUNGARIAN DANCE begins every Wed. at 8:30 p.m. at International Academy of Ethnic Dance, 595 Mass. Ave., Cambridge. Admission $5; call 628-4404.
SWING CITY AND BIG BAND DANCES begin every Wed. at 7:30 p.m. at Lake View Ballroom, Lake View Rd., Foxboro. Admission $7, $4 seniors; call 543-9099.
ENGLISH COUNTRY DANCE begins every Wed. at 8 p.m. at 7 Temple St., Cambridge. Admission $4.50; call 354-1340.

THURSDAY

WEEKLY THURSDAY TEA DANCE runs from 5:30 to 8:30 p.m. in the French and Adam Room on the second floor of the Ritz-Carlton, 15 Arlington St., Boston. Ballroom-style dancing to Al Tobias Orchestra; full tea menu available. Free admission; call 536-5700.
DANCE/AEROBICS FOR WOMEN WITH INCEST HISTORIES takes place every 2nd and 4th Thurs. of the month at 6:15 p.m. at the YWCA, 7 Temple St., Cambridge. Admission $5; call 491-6078.
SCOTTISH DANCE begins every Thurs. at 8 p.m. at Unitarian Universalist Church, 6 Rust St., Salem. Admission $2; call 745-2229.
EXPERIENCED INTERNATIONAL FOLK DANCE begins every Thurs. at 8:30 p.m. at First Unitarian Church, 404 Concord Ave., Belmont. Admission $4.75; call 491-6084.
NEW ENGLAND SQUARES AND CONTRAS begin every Thurs. at 8 p.m. at VFW Hall, 688 Huron Ave., Cambridge. Admission $4; call 926-3023.
SINGLES DANCE PARTY takes place every Thurs. at 8 p.m. at Mr. Tipps Function Hall, Treble Cove Rd., Billerica. Admission $4; sponsored by Saturday Night Singles; call 454-9805.
THURSDAY NIGHT SINGLES DANCE begins every Thurs. at 8:30 p.m. at Escapade, 500 Washington St., Weymouth. Sponsored by the Singles Connection. Admission $3 before 9 p.m., $4 after; call 961-5565.
SINGLES DANCE PARTY begins every Thurs. at 8 p.m. at Vincent's, Rts. 28 and 128, Randolph. Admission $4; $3 before 9 p.m.; call 899-3900.
SINGLES CLUB OF AMERICA singles dance begins every Thurs. at 8 p.m. at the Crystal Room, 59 First St., Cambridge. Music by Best Tunes. Contests and door prizes. Admission $5, $4 in advance; call 547-4855.
THURSDAY NIGHT SINGLES DANCE — NORTH SHORE begins every Thurs. at 8 p.m. at Misty's at Howard Johnson's, 407 Squire Rd., Revere. Hosted by Joe Cortese, WROR radio. Dance contest, cash bar. Proper dress. Sponsored by the Singles Connection. Admission $3; call 1-800-238-1144.

FRIDAY

SALEM COUNTRY DANCE begins at 8 p.m., with instruction at 7:30 p.m., at the Grace Church Hall, 385 Essex St., Salem. Admission $3.50; call 639-0533 or 774-5986.
DANCE FRIDAY, barefoot dancing in a smoke- and-alcohol free environment, begins every Fri. at 8:30 p.m. at Joy of Movement, 23 Main St., Watertown. Admission $3; call 924-9548.
BASIC INTERNATIONAL FOLK DANCE begins every Fri. at 8 p.m. at First Congregational Church, 11 Garden St., Cambridge. Admission $4.50; call 491-6084.
FRIDAY NIGHT COMEDY CONNECTION SINGLES DANCE begins every Fri. at 8 p.m. at Jonathan's, 143 Washington St., Salem. Featuring comedians from the Commedy Connection, hot buffet, dance contest, cash bar. Proper dress required. Sponsored by the Singles Connection. Admission $5; call (800) 238-1144.
BOB THOMAS SWING DANCE. See listing for previous Fri.

Continued on page 28

Comedy

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COMEDY CO.
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CANTARES
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Dinner/Show only $12.00!
ALL AGES
All shows 8:30 p.m. Thurs., $4; Fri.-Sat. $6 at Latino's, 19 Brookline St., Cambridge. 492-2065.

Tonight at 8:30
CATCH A RISING STAR
HARVARD SQUARE - CAMBRIDGE

Sun. & Mon. Comedy Showcase Open Mike
Comedy Sun.-Thurs. at 8:30
Fri. at 8:30 & 11
Sat. at 7:30, 9:45 & 12
Larry Amoros
Nov. 17-21
Steve Shaffer Nov. 24-28
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Every Wed. & Thurs. at 8:30 p.m.
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Saturday at 8, 10 & 11:30 p.m.
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Fri., Nov. 20
THE LENNY CLARK SHOW
with John Pinette and Jay Charbonneau

Sat., Nov. 20
THE BARRY CRIMMINS SHOW
with Jeff Allen, Bob Somerby and Brian Kiley

Sun., Nov. 22
"Comedy Hell"
hosted by
GEORGE MacDONALD

Wed., Nov. 25
"Street Report"
with host
ANTHONY CLARK
with Jonathan Katz, Mark Beres and Jeanine Garafalo

Thurs., Nov. 26
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HAZARD!
FRI., 11/20.....THE BIG HAZARD INSTITUTE SHOW!
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SAT., 11/21.....RETURN OF THE CURSE OF THE ATTACK OF THE SON OF HAZARD!
Dick Doherty's Comedy Vault (at Remington's)
THURS., 11/26.....MY FOLKS HOUSE!
Malden
DEC. 24TH, 2011.....YUCATAN PENNISULA!
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"THE PETITE FLOWER"
Star of HBO's
"WOMEN OF THE NIGHT"
Exclusive Boston appearance
November 20-22

Show times and line up:
Fri., Nov. 20 8:30 & 10:30 p.m.
JUDY TENUTA
with ANTHONY CLARK and
FRANK SANTORELLI
Sat., Nov. 21st 7:15, 9:15 & 11:30 p.m.
JUDY TENUTA
w/TONY V and ANTHONY CLARK
Sun., Nov. 22 8:30 p.m.
JUDY TENUTA
w/RICH CEISLER and BILLY MARTIN
Sorry, no passes accepted.
Coming Dec. 3rd & 4th.....EMO PHILLIPS
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DAVID MALLET plus RICH & MAUREEN DEL GROSSO

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Sat., Nov. 21 — NEW MAN plus PLATE-O-SHRIMP
Sun., Nov. 22 — FIVE-O plus GG TURNER
Mon., Nov. 23 — BODY POLITICS plus WORLD PREMIER
Tues., Nov. 24 — ONE BIG VOICE plus THE FRONT
Wed., Nov. 25 — THE DRIVE plus GRAMOLINI
Thurs., Nov. 26 — Thanksgiving Day Night JOPLIN HART
Fri., Nov. 27 — AGAINST ALL ODDS plus AIRPORTE
Sat., Nov. 28 — BANG plus THE PHAZE and PIECES

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Complimentary Hors d'oeuvres
Weekdays, 4-7 pm
FUNCTION ROOMS AVAILABLE
Come join the fun at Boston's newest nightspot!

Continued from page 27

PERFORMANCE

FRIDAY

TWYLA THARP DANCE performs at 8 p.m. tonight and tomorrow and on Sun. at 3 p.m. at the Wang Center, 270 Tremont St., Boston. Tickets $15.50 to $28.50. Call 482-2595.
THE FAMILY TREE, dance-theater piece by Ruth Benson Levin, is performed by Levin and a company of Boston dancers at 8 p.m. at Ellsworth Hall, Pine Manor College, 400 Heath St., Chestnut Hill. Tickets $5; call 731-7041.
BOSTON UNIVERSITY'S DANCE THEATRE GROUP presents its fall dance concert "Origins," featuring works choreographed by students and faculty, at 8 p.m. tonight and tomorrow at Sargent Dance Studio, One University Rd., Boston. Free; call 353-2748.

SATURDAY

NORTH ATLANTIC BALLET COMPANY presents an open rehearsal of *The Nutcracker* at 3 p.m. at the Firehouse Multicultural Arts Center, 659 Centre St., Jamaica Plain. Admission $3, $1 children. Call 524-3816.
TWYLA THARP DANCE. See listing for Fri.
BOSTON UNIVERSITY'S DANCE THEATRE GROUP. See listing for Fri.

SUNDAY

TWYLA THARP DANCE. See listing for Fri.

EVENTS

FRIDAY

THE WOMEN'S CENTER offers a women's coffeehouse and mask-making at 8 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
LAS VEGAS NIGHT begins at 8 p.m. at the West Roxbury Knights of Columbus Hall, Park St., West Roxbury. Donations $2; call 725-3469.
COMMEDIAN JAY LENO performs a benefit for the AIDS Action Committee of Massachusetts at 10 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Ticket $26 to $30; call 266-1492.
OPEN HOUSE — PROJECT COPE WOMEN'S PROGRAM runs from 11 a.m. to 2 p.m. at 104 South Common St., Lynn. Call 598-0505.
OPEN HOUSE — LOWELL HOUSE WOMEN'S CENTER runs from 1 to 4 p.m. at 517 Moody St., Lowell. Call 458-0821.
FREE SURPLUS FOOD PRODUCTS are distributed to elibible Boston households at neighborhood sites today. Action for Boston Community Development distributes the food through it's network of Neighborhood Service Centers and Area Planning Action Councils. You must be in an assistance program or meet low-income guidelines to be eligible. For places and times of distribution, call 357-5447 or 357-5428.
BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR, for collectors and dealers and interested audiences, featuring rare and collectible books, illuminated manuscripts, historical documents, autographs, and the like, runs tonight from 5 to 9 p.m., tomorrow from noon to 8 p.m. and Sun. noon to 5 p.m. at the Park Plaza Exposition and Conference Center, One Park Plaza at Arlington St., Boston. Admission $7.50 on Fri., $4 Sat. and Sun.; call 644-5997.
BOSTON MBA FORUM features representatives from over 100 colleges tonight from 2 to 8 p.m. and tomorrow from 10 a.m. to 4 p.m. at the Boston Park Plaza, Park Plaza at Arlington St., Boston. Admisson $5; call 426-2000.
GARDENING BOOK SALE runs today from 9 a.m. to 7 p.m. and tomorrow until 5 p.m. on the 2nd floor library at Horticultural Hall, 300 Mass. Ave., Boston. Sponsored by the Mass. Horticultural Society. Call 536-9280.
HOLIDAY BAZAAR runs from 10:30 a.m. to 4 p.m. at the Youville School of Practical Nursing Auditorium, 1575 Cambridge St., Cambridge. Free; call 876-4344 x738.
"STAR LAUNCH," consisting of simulated stars released into the sky and a "sky sculpture" by Burton S. Payne III, begins at 8 p.m. at the Junior High playing field, Oak and Kingsbury Sts., off Rt. 9, Wellesley. Rain date Sat. Call 237-4351.

SATURDAY

JEWISH COMMUNITY BOOK FAIR, featuring celebrity authors, workshops, family programs, and Jewish books, runs today from 7 to 10:30 p.m., Sun. from 10 a.m. to 10 p.m. and Mon. 10 a.m. to 9 p.m. at Hebrew College, 43 Hawes St., Brookline. Call 965-7410 x282 for program information.
CHRISTMAS FAIR, featuring knitted and crocheted items, baked goods, and ornaments, runs from 10 a.m. to 4 p.m. at the United Methodist Church, 29 North Main St., Ipswich. Free admission; call 356-2307.
BIZARRE BAZAAR, featuring designer fashions by Boston designers and vintage jewelry, runs from 10 a.m to 4 p.m. at 443 Albany St., suite 312, Boston. Call 451-1851.
CRAFTS FAIR, featuring handmade products, runs from 10 a.m to 4 p.m. at the First Baptist Church, 561 Main St., Melrose. Call 657-8115.
TENNIS ROUND ROBIN PARTIES run from 6 to 10 p.m. at the Charles River Indoor Tennis & Health Club, 135 Wells Ave., Newton. Advance reservations required. Cost $14; call 789-4070.
BELLS OF NEW ENGLAND FESTIVAL, featuring bell ringing choirs, runs today from noon to 6 p.m. and Sun. until 4 p.m. at South Market St., Faneuil Hall Marketplace, Boston. Also today, group ring and lighting of the Marketplace's 37 trees takes place at 6 p.m. Free; call 523-1300
AUCTION AND FAIR opens its doors at 9:30 a.m., auction starts at noon, at the Trinity Church Parish House, Copley Sq., 206 Clarendon St., Boston. call 536-0944.
MASS OF CELEBRATION, presided by Bernard Cardinal Law, begins at 4 p.m. at St. Joseph's Church, 68 Wm. Cardinal O'Connel Way, Boston, to honor the 125th anniversary of its founding as a Parish. Call 523-4342 or 227-2218.
COLLEGE FAIR features representatives from colleges, vocational and trade schools from noon to 2 p.m. at the Greater Boston YMCA, 316 Huntington Ave., Boston. Sponsored by the Black Achievers of the Greater Boston YMCA. Free; call 536-6950.
BARBADOS INDEPENDENCE CELEBRATION EDUCATION SYMPOSIUM, followed by culinary day featuring ethnic dishes, runs from 1 to 4 p.m. at the Mass. College of Art, 621 Huntington Ave., Boston. Admission to symposium free; call 296-2282.
"IN DEFENSE OF SACRED LANDS," benefit art exhibit and auction to stop forced relocation of Navajo Indians begins at 5 and 7 p.m. at the Harcus Gallery, 210 South St., Boston.
BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR. See listing for Fri.
BOSTON MBA FORUM. See listing for Fri.
GARDENING BOOK SALE. See listing for Fri.

SUNDAY

BOUTIQUE DAY runs from 10 a.m to 4 p.m. at the North Shore Jewish Community Center, at the Plaza, 637 Lowell St., Peabody. Free admission; call 535-2968.
BARBADOS INDEPENDENCE SERVICE, in celebration of the 21st anniversary of independence in Barbados, begins at 4 p.m. at St. Cyprians Church, 1070 Tremont St., Boston. Free. Call 296-2282.
SUNDAY POLAR BEAR RIDES are bicycle rides to area restaurants starting at 11 a.m. in Dancers at the Peabody. Institute Library, Sylvan and Pond Sts., Danvers. Sponsored by the North Shore Cyclists. Free; call 535-4160.
FREE CRAFTS DEMONSTRATION begins at 3 p.m. at the Christmas Store, 1971 Mass. Ave., (lower level), Cambridge. Today Ellen Raja spins sheep's wool. Call 491-3505.
"LET'S TWIST AGAIN" BENEFIT for the AIDS Action Committee, featuring Chubby Checker, begins at 8 p.m. at the NYC Jukebox, 275 Tremont St., Boston. Tickets $30; call 542-1123.
ART TREK presents tours of local artists' studios leaving at 1 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston. Today's destinations are the studios of Randolfo Rocha and Candace Jans. Tickets $6; call 266-5152.
THANKSGIVING DINNER FOR LESBIANS, featuring live entertainment, begins at 6 p.m. at the Old Cambridge Baptist Church, 1151 Mass. Ave., Cambridge. Admission $8, $3 for children under 10; call 661-3633.
VOLLEYBALL PARTY begins at 8 p.m. in the Cable Gymnasium on the Gosman Jewish Community Campus, 333 Nahanton St., Newton Centre. Sponsored by the Singles 30-45 Group of the Leventhal-Sidman JCC. Admission $6; call 965-7410 x163.
SPECIAL RECEPTION at the exhibit of the works of Samuel Bak begins at 4 p.m. at Pucker Safari Gallery, 171 Newbury St., Boston. Sponsored by the Suburban Jewish Singles Group of Temple Emanuel, Newton. Admission $7; call 332-5772.
CELEBRITY FASHION SHOW, featuring local celebrities as models hosted by Tanya Hart begins at 3 p.m. in the Thomas Jefferson Ballroom at the Lafayette Hotel, One Avenue de Lafayette, Boston. Sponsored by the Massachusetts Black Women Attorneys. Tickets $35; call 864-8122.
CHRISTMAS GALLERY OF ARTS AND CRAFTS FAIR, featuring 75 different crafts displays, takes place today and tomorrow from 10 a.m to 4 p.m. at the Milford National Guard Armory, Pearl St., Milford. Free admission; call 478-6083.
HEALTH FAIR and fitness day, featuring free screenings and exercise demonstrations, begins at 1 p.m. at the Jewish Community Center, Gosman Campus, 333 Nahanton St., Newton. Free; call 965-7410, x147.
HIGGINS ARMORY MUSEUM PROGRAM "TAKE IT TO THE CURATOR" in which Walter J. Karcheski, Jr. provides historical evaluations of arms and armor brought in by private collectors from 1 to 2:30 p.m. at the Higgins Armory Museum, 100 Barber Ave., Worcester. Free with admission; call 835-6015.
ORIENTEERING MEET begins with registration from 10 a.m. to noon at Nobscot Reservation, Sudbury. Sponsored by the New England Orienteering Club. Map $3; call 369-9097.
JEWISH COMMUNITY BOOK FAIR. See listing for Sat.
BOSTON INTERNATIONAL ANTIQUARIAN BOOK FAIR. See listing for Fri.
BELLS OF NEW ENGLAND FESTIVAL. See listing for Sat.

MONDAY

THE WOMEN'S CENTER offers a battered women's support group at 6:30 p.m., Narcotics Anonymous program at 7:30 p.m., and a lesbian rap at 8 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
THANKSGIVING SERVICE OF HOPE begins at 7:30 p.m. in the Arlington Street Church, 351 Boylston St., Boston. Sponsored by the Greater Boston Lesbian and Gay Interfaith Coalition. Call 625-9422.
AMNESTY INTERNATIONAL ORIENTATION meeting for new members begins at 7 p.m. at the Northeast Regional Office, 1675 Mass. Ave., Cambridge. Call 547-9295.
JEWISH COMMUNITY BOOK FAIR. See listing for Sat.

TUESDAY

THE WOMEN'S CENTER offers a Women for Sobriety meeting at 7 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
POTLUCK THANKSGIVING DINNER begins at 6:30 p.m. at the Universalist Unitarian Church, Mugford St., Marblehead. Sponsored by the North Shore Gay and Lesbian Alliance. Reservations required. Call 639-1398.
ALASKAN ADVENTURE TRAVEL SHOW begins at 7 p.m. at the Mass. Bay Community College, 50 Oakland St., Wellesley. Sponsored by AAA Travel Agency. Free; call 449-7000.

WEDNESDAY

THE WOMEN'S CENTER offers a battered women's support group at noon, lesbian Al-Anon (with childcare) at 6:30 p.m., writer's support group at 7:30 p.m., a "Politics of Fat" support group at 7:30 p.m., and a feminist discussion group at 8 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
NATIONAL STUTTERING PROJECT meeting begins at 7 p.m. at the Center for Better Living, 31 Springhill Ave., Marlboro. Call 366-7801.
THANKS-FOR-GIVING BANQUET sponsored by the Morgan Memorial Goodwill Industries, Inc. needs volunteers for the banquet from 11 a.m to 2 p.m. Call 445-1010, x257.

THURSDAY

CHURCH OF ALL NATIONS DINNER for local needy residents runs from noon to 2 p.m. at the Church of All Nations, 333 Tremont St., Boston. Volunteers needed; call 445-1010, x257.
FASHIONALBLE TEAS, featuring a proper tea and informal modeling, take place every Wed. at 3 p.m. at the Four Seasons Hotel Boston, 200 Boylston St., Boston. Today features Ports International. Tickets $10; call 338-4400 x2005.
THANKSGIVING DAY ROAD RACE, featuring a five-mile officially sanctioned race and a two-mile fun race, with prizes to the top three finishers in men's and women's overall catagories, starts at 9 a.m. at Jordan Marsh on Washington St., Boston. Registration applications due Nov. 23. Registration $7; call 439-7700.

FRIDAY

THE WOMEN'S CENTER offers a women's coffeehouse and open jam (bring instruments) at 8 p.m. at 46 Pleasant St., Cambridge. Free; call 354-8807.
HARVARD SQUARE HOLIDAY LIGHT PROCESSION begins at 5 p.m. from Mass Ave. and Bow St. and proceeds to Charles Square, featuring the Boston Ballet, holiday carollers, Santa Claus, and a tree lighting at 6 p.m. in the Charles Square Courtyard, 5 Bennett St., Cambridge. Free; call 491-3434.
NEW ENGLAND CRAFTS FESTIVAL AND ARTISTS SHOWCASE, featuring handmade crafts from more than 350 artisans, runs today from noon to 9 p.m., Sat. from 10 a.m. to 9 p.m., and Sun. from 10 a.m. to 6 p.m. at the World Trade Center, Commonwealth Pier, Boston. Admission $4, free for children under 12; call 439-5075.

KIDS

FRIDAY

PRESCHOOLERS' FILMS at 10:30 a.m. at the Junior Library, 126 Vernon St., Newton. Free; call 552-7157.
"THE AMAZING HAYES," featuring magic and humor of Tom Hayes, begins at 7 p.m. at the Children's Museum, Museum Wharf, 300 Congress St., Boston. Admission $1; call 426-6500.
PRESCHOOLERS' FILMS "The Amazing Bone," and "A Dark, Dark Tale" begin at 10:30 a.m. at Codman Square Branch Library, 690 Washington St., Dorchester. Free; call; 436-8214.
CHILDREN'S STORYHOUR featuring storyteller Barbara Rhodes begins at 3:30 p.m. at the Fields Corner Branch Library, 1520 Dorchester Ave., Dorchester. Free; call 436-2155.
MOTHERS' AND TODDLERS' PICTURE BOOK HOUR featuring storyteller Janet Buda begins at 10:30 a.m. at the North End Branch Library, 25 Parmenter St., Boston. Free; call 227-8135.
BEVERLY PUBLIC LIBRARY BOOK WEEK activities feature "Hurdy Gurdy Monkey and Me" (for ages 4 and up) at 3 p.m. at the Main Library, 32 Essex St., Beverly. Free tickets available on a first-come first-serve basis; call 922-0310.
"MOBILE MAGIC: VEHICLES IN ART" a one-day workshop and gallery program for children six-12 runs from 3:30-4:45 p.m. in the Children's Room of the Museum of Fine Art, 465 Huntington Ave., Boston. Free; call 267-9300, x300.

SATURDAY

HOLIDAY STORYHOUR with storyteller Donna Schlaff begins at 10 a.m. at East Boston Branch Library, 276 Meridian St., East Boston. Free; call 569-0271.
"WILD TALES" of the fall birds, plants, and mammals of the Blue Hills are told at 11 a.m. at the Blue Hills Trailside Museum, 1905 Canton Ave., Milton. Admission $1, 50¢ for children; call 333-0690.
"PEOPLE OF THE PAST," program of slide shows, short walks, and old-time tales, runs from 10 a.m. to 4 p.m. at the Blue Hills Trailside Museum, 1905 Canton Ave., Milton. Admission $1, 50¢ for children; call 333-0690.
THE CALVIN THE CLOWN SHOW runs every Sat. and Sun. at noon and 3 p.m. at Prince Restaurant, Rt. 1 South, Saugus. Reservations required. Free; call 233-9950.
THE BIRD OF SEVEN COLORS puppet show is presented by Claire DiMeo at 1 and 3 p.m. at the Puppet Showplace Theatre, 32 Station St., Brookline. Admission $4; call 731-6400.
STORYTELLING takes place every Sat. at 1:30 p.m. on the second floor of the Boston University Bookstore, 660 Beacon St., Boston. This week Michael Hague signs his new book, an illustrated version of *Peter Pan.* Free; call 267-8484.
THE LION, THE WITCH, AND THE WARDROBE is performed by the Boston Children's Theatre today and tomorrow at 2 p.m. and Fri. at 2 and 7 p.m. at the New England Life Hall, 225 Clarendon St., Boston. Tickets $4-$7.50; call 277-3277.

SUNDAY

HANSEL AND GRETEL is performed by the Longwood Opera at 4 p.m. at St. Ignatius Church, 28 Comm. Ave., Chestnut Hill. Tickets $12, $10 for senior citizens, $8 for children; call 332-1104.
JEWISH FOLKTALES PUPPET SHOW AND JEWISH BOOKFAIR, featuring Dianne Palley, begins at 2 p.m. at the Leventhal-Sidman Jewish Community Center, BBN site, 50 Southerland

Rd., Brookline. Tickets $3.75; call 734-0800.
LATIN AMERICAN MUSICALE performs in "A Season of Sundays," a program of multicultural holiday performances of music, dance, and theater at 1 and 2 p.m. at the Boston Children's Museum, Museum Wharf, 300 Congress St., Boston. Free with museum admission of $4.50, $3.50 for children two-12 and senior citizens; call 426-6500.
"PEOPLE OF THE PAST." See listing for Sat.
THE CALVIN THE CLOWN SHOW. See listing for Sat.
"WILD TALES." See listing for Sat.
THE BIRD OF SEVEN COLORS. See listing for Sat.
THE LION, THE WITCH, AND THE WARDROBE. See listing for Sat.

MONDAY

PRESCHOOLERS' FILMS "The Daisy," "Chicken Soup with Rice," and "The Story of the Pilgrims" begin at 11 a.m. at the North End Branch Library, 25 Parmenter St., Boston. Free; call 227-8135.
RRESCHOOLERS' FILMS "Five Chinese Brothers," "How the Whale Got His Throat," "Madeline's Rescue," and "Winnie the Pooh and the Honey Tree" begin at 10:30 a.m. at the Roslindale Branch Library, 4238 Washington St., West Roxbury; call 323-2343
TODDLERS' STORYTIME begins at 10:30 a.m. at the Newtonville Branch Library, 345 Walnut St., Newtonville. Registration required. Free; call 552-7162.
STORYTIME begins at 3:30 p.m. at the Lower Falls Branch Library, 545 Grove St., Newton Lower Falls. Free; call 552-7161.

TUESDAY

PRESCHOOLERS' STORYHOUR begins at 3 p.m. at the Boston Public Library, Copley Sq., Boston. Today's theme is "Clever Cookies." Free; call 536-5400.
PRESCHOOLERS' STORY AND FILM PROGRAM, featuring "Petronella," and "Fireman Fireman" plus storyteller Betsy Schultz, begins at 10:30 a.m. at Brighton Branch Library, 40 Academy Hill Rd., Brighton. Free; call 782-6032.
PRESCHOOLERS' FILMS FOR DAY CARE CENTERS, featuring "A Boy, A Dog, and a Frog," "Curious George," and "The Mole at the Carnival," begin at 10:15 a.m. at the Boston Public Library, Copley Sq., Boston. Free; call 536-5400.
CHILDREN'S FILMS "Fish is Fish," "Paddington Bear 8," "Bearskin," "Ida Makes a Movie" begin at 10:30 a.m. and 3:30 p.m. at Charlestown Branch Library, 179 Main St., Charlestown. Free; call 242-1248
CHILDREN'S FILMS featuring "Glitterball" begin at 3:30 p.m. at Codman Square Branch Library, 690 Washington St., Dorchester. Free; call 436-8214.
CHILDEN'S FILMS, featuring "The Frog Prince," "What Mary Jo Wanted," "The Lion and the Mouse," begin at 10:15 a.m. at Dudley Branch Library, 65 Warren St., Roxbury. Free; call 442-6186.
CHILDREN'S FILMS/VIDEO PROGRAM, featuring "Strange Pets," "The Day," and "Jimmy's Boa Ate the Wash," begins at 3:30 p.m. at Fields Corner Branch Library, 1520 Dorchester Ave., Dorchester. Free; call 436-2155.
PRESCHOOLERS' FILM "Angus Lost" is shown at 10:30 and 11:15 a.m. at South End Branch Library, 685 Tremont St., Boston. Free; call 536-8241.
THANKSGIVING PROGRAM, featuring activities for children six-12, begins at 3 p.m. at Uphams Corner Branch Library, 500 Columbia Rd., Dorchester. Free; call 265-0139.
STORYTIME begins at 2:30 p.m. at Newton Centre Branch Library, 1294 Centre St., Newton Centre. Registration required. Free; call 552-7159.

WEDNESDAY

PRESCHOOLERS' FILMS "The Mole as Chemist," "How the Mole Got His Trousers," "The Rainbow Serpent" begin at 10:30 a.m. at Connolly Branch Library, 433 Centre St., Jamaica Plain. Free; call 524-2053.
CHILDREN'S FILMS "Stuart Little," "The Dropout," and "One Wish Too Many" begin at 3:30 p.m. at Connolly Branch Library, 433 Centre St., Jamaica Plain. Free; call 524-2053.
THANKSGIVING STORIES AND CRAFTS are indulged in at 3:30 p.m. at the Egleston Branch Library, 2044 Columbus Ave., Roxbury. Free; call 445-4340.
CHILDREN'S FILM "The Pussycat That Ran Away: Aquarium" begins at 10:30 a.m. at Hyde Park Branch Library, 35 Harvard Ave., Hyde Park. Free; call 361-2524.
CHILDREN'S FILMS "Race for your Life," and "Charlie Brown" are screened at 3:30 p.m. at the Lower Mills Branch Library, 27 Richmond St., Dorchester. Free; call 298-7841.
CHILDREN'S LAUREL AND HARDY FILMS, featuring "A Chump at Oxford," begin at 3 p.m. at the North End Branch Library, 25 Parmenter St., Boston. Free; call 227-8135.
"A PARTY WITHOUT PAUSE," a pre-Thanksgiving roller skating dance party for teenagers, presented by Crush Productions, begins at 8 p.m. at Chez-Vous Rollersay, 11 Rhoades St., Dorchester. Admission $6; call 288-8896.

FRIDAY

PRESCHOOLERS' FILMS "The Giving Tree" and "The Snowman" begin at 10:30 a.m. at Codman Square Branch Library, 690 Washington St., Dorchester. Free; call 436-8214.
"STORIES, SONGS, AND PUPPETS" is presented by Lydia Adams Davis at 7 and 8 p.m. at the Boston Children's Museum, Museum Wharf, 300 Congress St., Boston. Fee $1 (museum admission free Fri. nights); call 426-6500.
THE NUTCRACKER is performed by Boston Ballet tonight at 7:30 p.m. and tomorrow at 2 and 7:30 p.m. in Memorial Auditorium, Lincoln Square, Worcester. Tickets $20, $22, and $12 for children 12 and under; call 754-3231.
THE LION, THE WITCH, AND THE WARDROBE. See listing for Sat.

MUSIC

CLASSICAL

FRIDAY

WANG CELEBRITY SERIES presents the Emerson String Quartet at 8 p.m. in Jordan Hall, New England Conservatory, 30 Gainsborough St., Boston. Music by Haydn, Schubert, and Harbison. Remaining tickets $16.50 and $17.50; call 536-2412.
PIANIST IVAN MORAVEC performs at 8 p.m. in Mechanics Hall, 321 Main St., Worcester. Tickets $15.50 and $17.50; call 752-0888.
CAMBRIDGE SOCIETY FOR EARLY MUSIC presents "Music for Horn & Fortepiano" at 8 p.m. tonight at the Josiah Smith Tavern, Boston Post Road, Weston, and Sun. at the Heard House, 40 South Main St., Ipswich, and Mon. at the Swedenborg Chapel, 50 Quincy St., Cambridge. Tickets $8, $5 for students; call 489-3613.
ORGANIST PETER BEARDSLEY performs at 12:15 p.m. at Trinity Church, Copley Square, Boston. Free; call 536-0944.
SINFONOVA CHAMBER ORCHESTRA presents "In the Continuing Tradition," with flutist Robert Stallman, at 8 p.m. in Sanders Theatre, Quincy and Kirkland Sts., Cambridge. Tickets $8.50-$18.50; call 938-6828.
BOSTON MUSICA VIVA presents "Made in Massachusetts" at 8 p.m. at the Longy School of Music, Pickman Hall, One Follen St, Cambridge. Meet the composers at 7 p.m. Tickets $8 and $12, $2 to meet the composers; call 353-0556.
CAPELLA ALAMIRE presents a concert of 15th-century choral masterworks at 8 p.m. at the Parish of the Messiah, 1900 Comm. Ave., Newton. Admission $5, $3 for students and senior citizens; call 641-3361.
GORDON CHAPEL CONCERT with harpsichordist Lewis Cohen, viola da gambist Alice Mroszyk, recorder player John Lovensetein, and tenor Michael Calmes begins at 8 p.m. in the Old South Church, 745 Boylston St., Boston. Tickets $4; call 723-3555.
QUINCY SYMPHONY ORCHESTRA performs at 8 p.m. at North Quincy High School. Music by Beethoven, Brahms, and Saint-Saëns. Tickets $5, $4 for students and seniors; call 479-2408.
MIT CHORAL SOCIETY performs at 8 p.m. at the Church of the Covenant, Copley Square, Boston. Music by Haydn. Tickets $4 and $8; call 225-6640.
BRANDEIS UNIVERSITY CHORUS AND CHAMBER CHOIR perform in Brandeis University's annual Irving Fine Memorial Concert at 8 p.m. in the Slosberg Recital Hall, on campus, in Waltham. Free; call 736-3331.
ANDERSON-MCLELLAN GUITAR DUO performs in celebration of National Year of the Americas at 8 p.m. at Faneuil Hall, Quincy Market, Boston. Tickets $10; call 277-9439.
BOSTON SYMPHONY ORCHESTRA, conducted by Seiji Ozawa, performs Mahler's Symphony No. 4 with soprano Kathleen Battle, amd Poulenc's Stabat Mater with soprano Faith Esham and the Tanglewood Festival Chorus, conducted by John Oliver, at 2 p.m. at Symphony Hall, 301 Mass. Ave., Boston. Tickets $15.50-$41; call 266-1492.
BOSTON UNIVERSITY OPERA THEATRE presents *Transformations* tonight and tomorrow at 8 p.m. and Sun. at 3 p.m. at Boston University Theatre, 264 Huntington Ave., Boston. Tickets $8 and $6, $4 for BU students with ID; call 266-3913.
ORGANIST YUKO HAYASHI performs an all-Bach recital on the Fisk organ at 8 p.m. at the Old West Church, 131 Cambridge St., Boston. Admission $10; call 739-1340.

SATURDAY

LA SONNERIE performs an evening of French Baroque chamber music at 8 p.m. at St. Peter's Church, 320 Boston Post Rd., Weston, and at 3 p.m. tomorrow at the Episcopal Divinity School Chapel, 99 Brattle St., Cambridge. Donations accepted at door; call 926-3080.
THE KING'S NOYSE a Renaissance violin band, performs 16th- and 17th-century dances and suites from England, Germany, and Italy tonight at 8 p.m. at St. John Evangelist Church, 35 Bowdoin St., Boston, and tomorrow at St. Peter's, 320 Boston Post Rd., Weston.
CLARK UNIVERSITY FACULTY RECITAL features violinist George Maxman and pianist Sima Kustanovich at 8 p.m. at Little Center Theater, 950 Main St., Worcester. Free; call 793-7441.
CANTATA SINGERS AND ENSEMBLE perform at 8 p.m. in New England Conservatory's Jordan Hall, 30 Gainsborough St., Boston. Music by Mendelssohn, Imbrie, Fine, Carter, and Schumann. Tickets $5-$16; call 267-6502.
LONGY FACULTY ARTISTS SERIES presents pianist Shaylor Lindsay at 8 p.m. in Pickman Hall, 27 Garden St., Cambridge. Free; call 876-0956.
BOSTON UNIVERSITY OPERA THEATRE. See listing for Fri.

SUNDAY

WANG CELEBRITY SERIES presents the King's Singers at 8 p.m. in Symphony Hall, 301 Mass. Ave., Boston. Program includes madrigals, folk songs, and other songs for male voices, including a new song suite by John McCabe. Tickets $16.50-$17.50; call 266-1492.
NEW ENGLAND STRING QUARTET performs at 3 p.m. at the Longy School of Music, Pickman Hall, One Follen St., Cambridge. Free; call
LEO SNYDER COMMEMORATIVE CONCERT, featuring the New England Conservatory Contemporary Ensemble and the Boston Composers String Quartet, begins at 8 p.m. in Alumni Auditorium, Northeastern University, 360 Mass. Ave, Boston. Tickets $8.50, $6 for students; call 437-2247.
MASTERWORKS CHORALE AND ORCHESTRA perform Bach's Christmas Oratorio at 4 p.m. in Sanders Theatre, Kirkland and Quincy Sts., Cambridge. Tickets $7; call 924-8037.
BELMONT MUSIC SCHOOL OPEN READING features chorus with invited orchestra and soloists in a performance of Haydn's *The Seasons* at 5:30 p.m. at the First Armenian Church, 380 Concord Ave., Belmont. Admission $3, $1.50 for students; call 484-4696.
BOSTON CHAMBER MUSIC SOCIETY performs at 8 p.m. in Sanders Theatre, Kirkland and Quincy Sts., Cambridge. Tickets $7-$15; call 536-6868.
CHAMBER MUSIC IN WATERTOWN presents mezzo soprano D'Anna Fortunado, violist Particia McCarthy, and pianist/harpsichordist David Christie at 3 p.m. at the Unitarian Church, 35 Church St., Watertown. Music by Bach, Mozart, Vaughan Williams, and Brahms. Tickets $6, $4 for senior citizens; call 527-0225.
PIANIST LUIZ CARLOS DE MOURA CASTRO performs a concert benefit at 3 p.m. in the Berwind Buildingof the Rivers School, 337 Winter St., Weston. Benefit for scholarship fund and to celebrate the donation of a Falcone concert grand to the school. Tickets $20; call 235-6840.
MUSICA SACRA presents "Baroque Music for Double Chorus" at 4 p.m. at the Harvard-Epworth Church, 1555 Mass. Ave., Cambridge. Music by Bach, Monteverdi, Scarlatti, and Schultz. Admission $7, $5 for students and senior citizens; call 661-4791.
NEWTON CHORAL SOCIETY performs at 4 p.m. at the Church of the Covenant, 67 Newbury St., Boston. Tickets $8, $6 for senior citizens and students; call 527-7464.
SMU CHAMBER MUSIC SOCIETY performs at 3 p.m. in the Southeastern Massachusetts University Main Auditorium, North Dartmouth. Music by Debussy, Ibert, Françaix, and Charpentier. Tickets $6; call 999-8136.
"ROMANTIC PREVIEW CONCERT," featuring New School of Music faculty members, begins at 4 p.m. at 25 Lowell St., Cambridge. Music by Brahms, Liszt, Rachmaninoff, and Schumann. Free; call 492-8105.
BENEFIT STREET CHAMBER PLAYERS perform at 4 p.m. at St. Anne's-in-the-Fields Episcopal Church, 147 Concord Rd. (Rt.126), Lincoln. Free; call 259-8834.
WELLESLEY COLLEGE CHAMBER MUSIC SOCIETY performs at 8 p.m. in Jewett Auditorium, Wellesley College, Wellesley. Music by Schumann, Jacob, and Seise. Free; call 235-0320.
LONGY ARTISTS ENSEMBLE presents cellist George Seaman, pianist Eda Mazo-Shlyam, and flutist Christopher Krueger at 8 p.m. in Pickman Hall, 27 Garden St., Cambridge. Free; call 876-0956.
CONCERT OF AUSTRIAN MUSIC, featuring operetta arias with soprano Patricia Metzer and pianist Henry Weinberger, begins at 4 p.m. at Adams House, Harvard University, Plympton St., Cambridge. Tickets $5; call 497-5042.
PAUL O'DETTE performs 17th-century English and Italian music for lute and archlute at 3 p.m. at the Museum of Fine Arts, 465 Boylston St., Boston. Tickets $12; call 267-9300, x306.
BAGELS AND BACH concert series runs from 9 a.m. to noon at the Firehouse Multicultural Arts Center, 659 Centre St., Jamaica Plain. Sponsored by the Jamaica Plain Arts Council and Bruegger's Bagel Bakery. Free; call 524-3816.
BALTIC CONCERT SERIES presents cellist Biruta Linda Alle and pianist Olle Sjoberg at 3 p.m. at the First and Second Church in Boston, 66 Marlborough St., Boston. Tickets $10, $8 for students and senior citizens; call 547-2010.
LA SONNERIE. See listing for Sat.
THE KING'S NOYSE. See listing for Sat.
BOSTON UNIVERSITY OPERA THEATRE. See listing for Fri.
CAMBRIDGE SOCIETY FOR EARLY MUSIC. See listing for Fri.

MONDAY

BOSTON UNIVERSITY CONCERT CHOIR AND CHAMBER ORCHESTRA performs at 8 p.m. in Marsh Chapel, 735 Comm. Ave., Boston. Free; call 353-3345.
NEW ENGLAND CONSERVATORY REPERTORY WIND ENSEMBLE performs at 8 p.m. in Jordan Hall, 30 Gainsborough St., Boston. Free; call 262-112- x257.
BOSTON CONSERVATORY ORCHESTRA performs an all-Beethoven concert at 8 p.m. in Seully Hall, 8 the Fenway, Boston. Free; call 536-6340.
CAMBRIDGE SOCIETY FOR EARLY MUSIC. See listing for Fri.

TUESDAY

MUIR STRING QUARTET performs at 8 p.m. in the Boston University Concert Hall, 855 Comm. Ave., Boston. Music by Schubert, Britten, and Beethoven. Free; call 353-3345.
CHORUS RECITAL at 8 p.m. at the New England Conservatory, Williams Hall, 30 Gainsborough St., Boston. Free; call 262-1120, x259.
NOONHOUR RECITALS AT KINGS CHAPEL presents "Festive Trumpet Music" at 12:15 p.m. at King's Chapel, School and Tremont Sts., Boston. Free but collection taken at door; call 227-2155.

POPULAR, ETC.

FRIDAY

BRIGHT MORNING STAR presents an evening of folk music at 8 p.m. in Paine Hall, Harvard University, Cambridge. Benefit for Bread and Roses Center for the Prevention of Domestic and Sexual Violence in New England. Tickets $9.50; call 497-5611.
SONGS OF SOUTH AMERICA presents its "First Annual Thanksgiving Benefit Concert" at 8 p.m. at the Villa Victoria Cultural Center, 85 West Newton St., Boston. Proceeds benefit Little Brothers/Friends of the Elderly. Tickets $10; call 776-1569.
BARBARA CARNS, WITH STEVE LAVALLEY, presents an evening of American traditional blues at 8 p.m. at the Black Spring Center for the Arts, 350 Main St., Fairhaven, Ma. Tickets $6, $5 for senior citizens and students; call 994-9236.

SATURDAY

BUSKIN & BATTEAU perform at 7:30 p.m. at the Somerville Theatre, 55 Davis Square, West Somerville. Tickets $11.50 and $13.50. Call

Continued on page 30

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Nov. 27 – Nov. 29 at 10:00 p.m.
Fri. and Sat. at 10:00 p.m. and 12:00 midnight
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Fri., 11/20
CLASS ACTION
Sat., 11/21
DHARMA BUMS
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REDUCERS, 11-28;
BLACKJACKS, 11-29;
FLAMING LIPS, 12-2;
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Fri. & Sat., Nov. 20 & 21
RICK DELLA RATTA TRIO
featuring Alan Dawson, Whit Brown
Sun., Nov. 22
RICH APPLEMAN - JEFF COVELL QUARTET
Mon., Nov. 23
JOHN PAYNE MUSIC CENTER BANDS
Every Wednesday
THE FRINGE
Thursday, Nov. 26
Closed- Happy Thanksgiving
Fri. & Sat., Nov. 27 & 28
WOLFGANG MUTHSPIEL GROUP

Jazz Composers Alliance
presents
BOB MOSES
Sunday, Nov. 22, 1987
at 8:00 p.m.
Emmanuel Church
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Admission $5.00,
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CHARLIE'S TAP
Presents
Fri. & Sat., Nov. 20 & 21
MITCH HAMPTON TRIO
Sun., Nov. 22
NANCY KENNEDY
Mon., Nov. 23
POETRY NIGHT
Tues., Nov. 24
MUSICIAN'S JAM SESSION
Wed., Nov. 25
JOHN DIRAC QUARTET
Fri., Nov. 27
PHILIP HAMILTON, ANTHONY PETERSON DUO
GREEN STREET GRILL
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6:00 - 10:00 p.m. Lunch 11:30 - 2:00 p.m.
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Harvard Square, Cambridge
20 Nov Fri 9 & 11pm: $10.50; 21 Nov Sat 9 & 11pm: $12.50
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JACK DeJOHNETTE'S SPECIAL EDITION
The visionary composer/drummer/keyboardist makes his Regatta debut with his trend-setting quintet featuring Greg Osby (s) Mick Goodrick (g), Lonnie Plaxico (b) & Gary Thomas (s/s).
23 Nov Mon 8pm–12am: No Cover; *Keys of the City with*
BOB PILSBURY
24 Nov Tue 9pm–1am: $5.50; *Boston's ace jazz vocal group–*
THE RITZ
25 Nov Tue 9pm–1am: $4.50; *A pre-turkey blowout from*
MR. JELLY BELLY
27 Nov Wed 8pm & 10pm: $6.50; 28 Nov Sat 8pm& 10pm: $7.50
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Boston's premier trad band drops in to brighten our holiday tables.
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876-9330

UPSTAIRS
Fri.-Sat., Nov. 20-21..EITHER/ORCHESTRA
Sun., Nov. 22.....ROY LOUIS GROUP with Rachel Nicollazzo
Tues., Nov. 24....MARK MOORE QUARTET
Wed., Nov. 25.....EL ECO
Thurs., Nov. 26.....TOMMY CAMPBELL GROUP
Fri.-Sat., Nov. 27-28.....ANANDA

DOWNSTAIRS
Fri. & Sat..HERMAN JOHNSON QUARTET
Sun.....BEN SHER TRIO
Mon.....N-CODE w/RODNEY SMITH & JOHN SEDELLA
Tues.....BOB HARSEN AND TIM ARCHIBALD
Wed.....RACHEL NICOLAZZO TRIO
Thurs., Nov. 26.....BOB SAVINE QUARTET

1369 Club
Fri., Nov. 20
5:30-7:30 p.m. WASHTUB BOBBIE AND THE OLD DOGS
9:30-2:00 a.m. BRUCE ARNOLD, BILLY DREWES, RATZO HARRIS, PHIL RASKIN
Sat., Nov. 21
9:30-2:00 a.m. BRUCE ARNOLD, BILLY DREWES, RATZO HARRIS, PHIL RASKIN
Sun., Nov. 22
1:00-8:00 p.m. BLUES JAM
9:00-1:00 a.m. THE BUNNY SMITH EXPERIENCE
Mon., Nov. 23
5:30-7:30 p.m. IRISH MUSIC
9:00-1:00 a.m. JAZZ JAM
Tues., Nov. 24
5:30-7:30 p.m. LITTLE BROTHER
9:30-1:00 a.m. DEMETRI MESSINEY AND THE NEW BOYS JAZZ QUINTET
Wed., Nov. 25
5:30-7:30 p.m. SOME BLUES BY BUTCH
9:30-1:00 a.m. THE HERBY KING THANKSGIVING DAY BAND
Thurs., Nov. 26
5:30-7:30 p.m. KENNY HOLLADAY
9:30-2:00 a.m. SILAS JUNIOR AND THE HOT RIBS THANKSGIVING PARTY!
Fri., Nov. 27
5:30-7:30 p.m. WASHTUB BOBBIE
9:30-2:00 a.m. JERRY BERGONZI QUARTET
Sat. afternoon
3:30-7:30 p.m. BASEMENT BOOGIE with SHY FIVE
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MINGUS
TUESDAY, NOVEMBER 24
8:00 PM
FREE
Renowned arranger Sy Johnson guest conducts New England Conservatory's Jazz Orchestra in a tribute to the music of Charles Mingus
FOR MORE INFORMATION, CALL:
New England Conservatory
290 Huntington Avenue
Boston, MA 02115
262-1120, ext. 257

Continued from page 29

625-1081.

CHUBBY CHECKER performs at 8 p.m. at the J. Everett Collins Center for the Performing Arts, Shawsheen Rd., Andover. Tickets $18-$25; call 470-1905.

THE REPLACEMENTS perform at 7:30 p.m. at the Opera House, 539 Washington St., Boston. Tickets $13.50 and $15.50; call 426-3626.

GEORGE LEWIS performs a program of his own jazz music, improvised on trombone and on the Apple 2-E, at 8 p.m. at the Longwood Theater, Mass College of Art, 364 Brookline Ave., Boston. Co-sponsored by the Boston Film/Video Foundation. Tickets $7, $5 for BF/VF members and students; call 536-1540.

GLORIA LORING performs at the third annual "Thanksgiving Celebration for Life" benefit at 7 p.m. at Lowell Memorial Auditorium, 50 East Merrimack St., Lowell. Proceeds benefit the poor of Jamaica. Tickets $25; call 454-2854.

"TWO TO TANGO: AN EVENING OF ARGENTINE MUSIC" begins at 7:30 p.m. and features soprano Clara Sandler and pianist John Douglas at the ICA, 955 Boylston St., Boston. Tickets $8, $6 for members, senior citizens, and students; call 266-5152.

"CROSS CURRENTS: A JEWISH MUSICAL VOYAGE FROM THE OLD COUNTRIES TO THE NEW WORLD," featuring music by the Klezmer Conservatory Band and Sephardic Jews from North Africa and the Near East performed by Voice of the Turtle, begins at 7:30 p.m. at Folk Arts Center of New England, 1950 Mass. Ave., Cambridge. Tickets $10-$14; call 491-6084.

SUNDAY

HUMANO with Jorge Arce begins at 7:30 p.m. as part of the "Cafe Tropical" concert series at the Villa Victoria Cultural Center, 85 West Newton St., Boston. Tickets $8; call 247-3576.

KRONOS QUARTET performs at 7:30 p.m. at Bowker Auditorium, University of Massachusetts, Amherst. Tickets $16 and $18; call (413) 545-2511.

DO'A WORLD MUSIC AND CARYL SICKUL perform at 3 p.m. at Fitchburg Public Library, 610 Main St., Fitchburg. Free; call 345-9635.

ZAMIR CHORALE AND THE NEW TEMPLE SINGERS present "A Celebration of Unity" at 3 p.m. at the First Baptist Church, 848 Beacon St., Newton Centre. Free; call 734-8742.

BOB MOSES performs with Jazz Composers Alliance Orchestra at 8 p.m. at Emmanuel Church, 15 Newbury St., Boston. Tickets $5, $4 for students and senior citizens; call 739-0283.

THE REPLACEMENTS perform at 8 p.m. at the Student Union Ballroom, University of Massachusetts, Amherst. Tickets $13, $10 for students; call (413) 545-2892.

SONNY ROLLINS appears at 7 and 9:30 p.m. at the Charles Ballroom in the Charles Hotel, Bennett and Eliot Sts., Cambridge. Tickets $14.50; call 876-7777.

THE NASHVILLE BLUEGRASS BAND performs at 2:30 p.m. at the Dante Alighieri Society Hall, 40 Hampshire St., Cambridge. Tickets $9; 461-1594.

JAVA AND JAZZ features "A Tribute to the Jazz Masters," the second in a four-part jazz concert series, at 6 p.m. in the AAMARP Gallery of the Mickelson Building, 590 Huntington Ave., Boston. Free; call 437-5426.

THE ALEX ELIN QUARTET performs at 2 p.m. at the Congregational Church, 52 Lincoln Street, Newton Highlands. Tickets $8, $6 for students and senior citizens; call 965-4424.

MONDAY

BERKLEE CONCERT WIND ENSEMBLE performs at 8:15 p.m. and features works by faculty members at 136 Mass. Ave., Boston. Tickets $2, $1 for senior citizens; call 266-1400

TUESDAY

"JAZZ BIG BAND", a tribute to the music of Charles Mingus, begins at 8 p.m. at Jordan Hall, New England Conservatory, 30 Gainsborough St., Boston Free; call 262-1120.

WORKS BY STUDENT COMPOSERS are performed by students from Boston University School of Music at 12:30 p.m. in the Concert Hall, 855 Comm. Ave., Boston. Free; call 353-3345.

JAMES BROWN performs, with a 15-piece band, at 7:30 p.m. at the Opera House, 539 Washington Street, Boston. Tickets $19.50 and $21.50; call 426-2786.

FRIDAY

HMS PINAFORE is performed by the Boston Academy of Music at 8 p.m. at Sanders Theatre, Harvard University, Cambridge. Tickets $18, $15 for students and senior citizens; call 241-8282.

Poetry & Prose

FRIDAY

POETS STRATIS HAVIARIS AND JOYCE PESEROFF read from their works at 4 p.m. at Emerson College's Student Union, rm. 21, 96 Beacon St., Boston. Free; call 578-8750.

POET CARL SESAR reads from his translations of Catullus and Japanese poet Takuboku and from his own poetry at 7 p.m. at Sacramento Street Gallery, 20 Sacramento St., Cambridge. Free; call 498-9056.

ALEX BEAM, *Boston Globe* reporter and author of *Fellow Travelers*,appears at noon in Rabb Lecture Hall, Boston Public Library, Copley Square, Boston. Sponsored by the *Boston Globe* Book Festival. Free; call 929-2637.

SATURDAY

FREE POETRY WORKSHOPS, sponsored by the MBTA, take place from 10 a.m. to 4 p.m. at the Hawthorne Youth and Community Center, 9 Fulda St., Highland Park, Roxbury. Taught by local poets Judith Katz-Levine, Sarah Lamstein, and Beverly Smith.

"AN EVENING WITH BENJAMIN FRANKLIN," in which actor Bill Meikle impersonates the founding father, begins at 8 p.m. at Welch Auditorium, Mellen and Oxford Sts., Cambridge. Sponsored by Storytellers in Concert. Tickets $8, $5 students and seniors. Call 391-3744.

AFRICAN FOLKTALES are told by storyteller Harriet Masembe at 12:30, 1:30, and 2:30 p.m. today and tomorrow in Wright Theatre, Museum of Science, Science Park, Boston. Free with museum admission; call 589-0250.

HAL'S GALS, a musical by Shari Ajemian and Sarah Newcomb, gets a staged reading at 2 p.m. at the Brighton Branch Library, 40 Academy Hill Rd., Brighton. Sponsored by Playwrights' Platform and the library. Free; call 782-6032.

BOSTON GLOBE **BOOK AND AUTHOR LUNCHEON,** featuring Letitia Baldrige and Caryl Rivers, begins at 12:30 p.m. in the Grand Ballroom, Boston Marriott Copley Place Hotel, Copley Square, Boston. Tickets $30. Advance reservations needed; call 929-2637.

SUNDAY

POET JULIE THACKER and guest read from their works at 4:30 p.m. at Trident Booksellers & Café, 338 Newbury St., Boston. Donation $2; call 267-8688.

JOHN VOLPE talks about his book *John Volpe: The Life of a Son of Immigrants* at 2:30 p.m. at the JFK Library, Columbia Point, Dorchester. Free; call 929-4571.

POETS STEPHEN RODEFER AND MICHAEL FRANCO read their works, among selected drawings by Ruth Fields, at 2 p.m. at Tapas Restaurant, 2067 Mass. Ave., Cambridge. Donation $2; call 576-2240.

WRITERS GERALD SULLIVAN AND MICHAEL KENNEY AND CARTOONIST DAN WASSERMAN talk about their books at 2:30 and 3:30 p.m., respectively, at Rabb Lecture Hall, Boston Public Libary, Copley Square, Boston. Sponsored by the *Boston Globe* Book Festival. Free; call 929-2637.

MYSTERY AUTHORS DINNER, with Robert Parker, Mary Higgins Clark, and Jeremiah Healy, takes place at 6 p.m. at the Boston Park Plaza Hotel, Copley Square, Boston. Sponsored by the *Boston Globe* Book Festival. Tickets $37.50. Advance reservations needed; call 929-2637.

AFRICAN FOLKTALES. See listing for Sat.

MONDAY

"HOMAGE TO BEATRICE HAWLEY," an Alicejames Press benefit, begins at 8:15 p.m. at the Blacksmith House, 56 Brattle St., Cambridge. Admission by donation. Call 547-6789.

CAROLEE MORRISON AND JOSEPH GLEESON read from their works at 8 p.m. at Charlie's Tap, 280 Green St., Central Square, Cambridge. Sponsored by Stone Soup Poetry. Cover $2; call 876-1655.

JAMAICA KINCAID reads at 8 p.m. at MIT's rm. 10-250, 77 Mass. Ave., Cambridge. Free; call 253-8844.

POET ANN LAUTERBACH reads from her work at 5:30 p.m. at BU's College of Liberal Arts, 725 Comm Ave., rm. 202, Boston. Free; call 353-2510.

ELLEN KUSHNER signs copies of her book *Swordspoint* from 5 to 7 p.m. at Metropolitan Studio, 63 Endicott St., North End, Boston. Also, Tom Canty's original cover art for the book is exhibited. Free; call 269-0608.

TUESDAY

POET MARK DOTY reads from his work at 7:30 p.m. at the Boston Center for Adult Education, 5 Comm. Ave., Bosotn. Admission $5, $2 students. Call 267-4430.

CAROL WESTON reads from her work at 8 p.m. at Community Church Bldg., 565 Boylston St., Copley Sq., Boston. Open reading follows. Free; call 742-1538.

THURSDAY

BEST BOSTON presents a reading by RU Outavit and others at 8:30 p.m. at Boston Food Co-ops' Club Pub, 449 Cambridge St., Allston. Donation $3; call 787-1416.

Talks

FRIDAY

"RELATIONSHIPS: ATTITUDES AND DECISIONS," support/discussion series for gay men on relationships from 8 to 10 p.m. at the Metropolitan Community Church, 186 Massachusetts Ave., Boston. Free; call 424-9257.

"THE MYSTERY OF THE EGYPTIAN PYRAMIDS," talk at 7:30 p.m. at 484 Comm. Ave., Boston. Sponsored by the New Acropolis. Free; call 247-7566.

"MOVING BEYOND THE MEDICAL MODEL: AIDS AND STRATEGIES FOR COMMUNITY EMPOWERMENT," discussion for social workers, therapists, researchers, educators and community workers at 7:30 p.m. at Roxbury Community College, 625 Huntington Ave., Boston. Sponsored by the Association for the Development of Social Therapy. Tickets $10, $5 for members; call 524-7710.

"MEDIUMSHIP AND HEALING EXPLAINED: GETTING IN TOUCH WITH YOUR SPIRITUAL SELF," talk with Ida Donadio at 7:30 p.m. at OMNI, 164 Washington St. (Route 53), Norwell. Tickets $10; call 878-9950.

"ETHIOPIAN IMAGERY IN 19TH-CENTURY BLACK AMERICAN LITERARY AND POLITICAL THOUGHT," talk by Virginius B. Thornton III at 11 a.m. at Massachusetts Bay Community College, 50 Oakland St., Wellesley Hills. Free; call 237-1100.

"LAW AND ANARCHY," talk by Duncan Kennedy at 8 p.m. at MIT, Ames St., Cambridge. Free; call 524-0781.

LECTURE/LUNCHEON with WBUR's Mark Schilling who talks about the Boston Symphony Orchestra program of the week, at 11:15 a.m. at the All Newton Music School, 321 Chestnut St., West Newton. Reservations suggested. Admission $8 lecture/luncheon $8, $6 lecture only; call 527-4553.

SATURDAY

"FOOD FROM THE SWAHILI COAST," discussion by Leslie Belay and Farida Doherty at 3 and 3:45 p.m., at Museum of Science, Science Park, Boston. Museum admission $5, $3 for children; call 589-0250.

"SELECTING GOOD BOOKS FOR CHILDREN — ASK THE EXPERTS," the *Boston Globe* Book Festival offers a panel discussion at 2:30 p.m. at Rabb Lecture Hall, Boston Public Library. Free; call 929-2637.

"APARTHEID OKLAHOMA," talk with Edgar Heap of Birds at 3 p.m. at the Institute of Contemporary Art, 955 Boylston St., Boston. Free with admission ($3.50, $2 for students, $1 for children and senior citizens); call 266-5152.

"THE ADVANTAGES OF GROUP THERAPY IN THE TREATMENT OF EATING DISORDERS," lecture by Marilyn Fife and support group meeting at 9:30 a.m. at the Christ Church, Zero Garden St., Harvard Square, Cambridge. Free; call 254-1100, x606.

"LIVING AND WORKING IN NEW ENGLAND 2007: TRENDS AND PROMISES," talk by State Sen. William B. Golden at Salem State College, South Campus, Salem. Free; call 741-6280.

EVELYN FOX KELLER, author of *Reflections on Gender and Science* talks about feminist perspectives in the study of science at 12:45 p.m. in the Harrington Auditorium, Worcester Polytechinic Institute, 100 Institute Rd., Worcester. Free; call 793-5578.

GALLERY TALK "The Romantic Victorian Female" by Kathryn Blake begins at noon at the Museum of Fine Arts, 465 Huntington Ave., Boston. Meet at the information center in the West Wing just prior to talk. Free with Museum admission; call 267-9300, x291.

SUNDAY

"HUNGER IN AMERICA, MORALITY IN WASHINGTON," talk by Dr. J. Larry Brown at 11 a.m. at the Community Church of Boston, 565 Boylston St., Copley Square, Boston. Free; call 266-6710.

"THE NON-RELIGOUS BASES OF MORALITY," talk by Dr. David Wong at 10:30 a.m. at 44 Comm. Ave., Boston. Sponsored by the Ethical Society of Boston. Free; call 739-9050.

"INTERIOR DESIGN IN VICTORIAN BOSTON," talk by John R. Burrows at 2 p.m. in Mabel Louise Riley Seminar Room, Museum of Fine Arts Boston, 465 Huntington Ave., Boston. Free tickets required for admission are available at the box office one hour prior to the program; call 267-9300, x445.

"JEWISH MYSTICISM: THEOLOGY AND EXPERIENCE," discussion directed by Dr. Arthur Green begins at 1:30 p.m. at Hebrew College, 43 Hawes St., Brookline. Fee $10; call 232-8710.

"DALLAS TO CONTRAGATE — 24 YEARS OF COVER-UP," talk by independent researcher John Judge at 3 p.m. at Presbyterian Church, 32 Harvard Ave., Brookline Village. Donation $3; call 243-4288.

MONDAY

"SPIRITUALITY IN ILLNESS," lecture by Ann-Marie Hedquist at noon at Southeastern Massachusetts University, Campus Center, Board of Governors Room, North Dartmouth. Free; call 999-8317.

"COMMISSIONING NEW WORKS: HOW IT CAN BE PART OF EVERY MUSICIAN'S LIFE," talk by Ursula Oppens at 9:30 a.m. at the First Parish in Watertown, 35 Church St., Watertown. Sponsored by the New England Pianoforte Teachers' Associaton. Admission $3; call 924-6143.

"QUARK MASS FORMULA IN A STRING-INSPIRED COMPOSITE MODEL," lecture by Dr. J. P. Hsu at 3 p.m. at Southeastern Massachusetts University, Group II Science and Engineering Building, room 203, North Dartmouth. Free; call 999-8363.

"FUTURE STEPS FOR PEACE AND JUSTICE ORGANIZING," panel discussion with Carl Conneta, May Louie, and Chuck Taylor at 11:30 a.m. in the Campus Center Conference Room, Tufts University, Medford. Free; call 628-5000 x2261.

TUESDAY

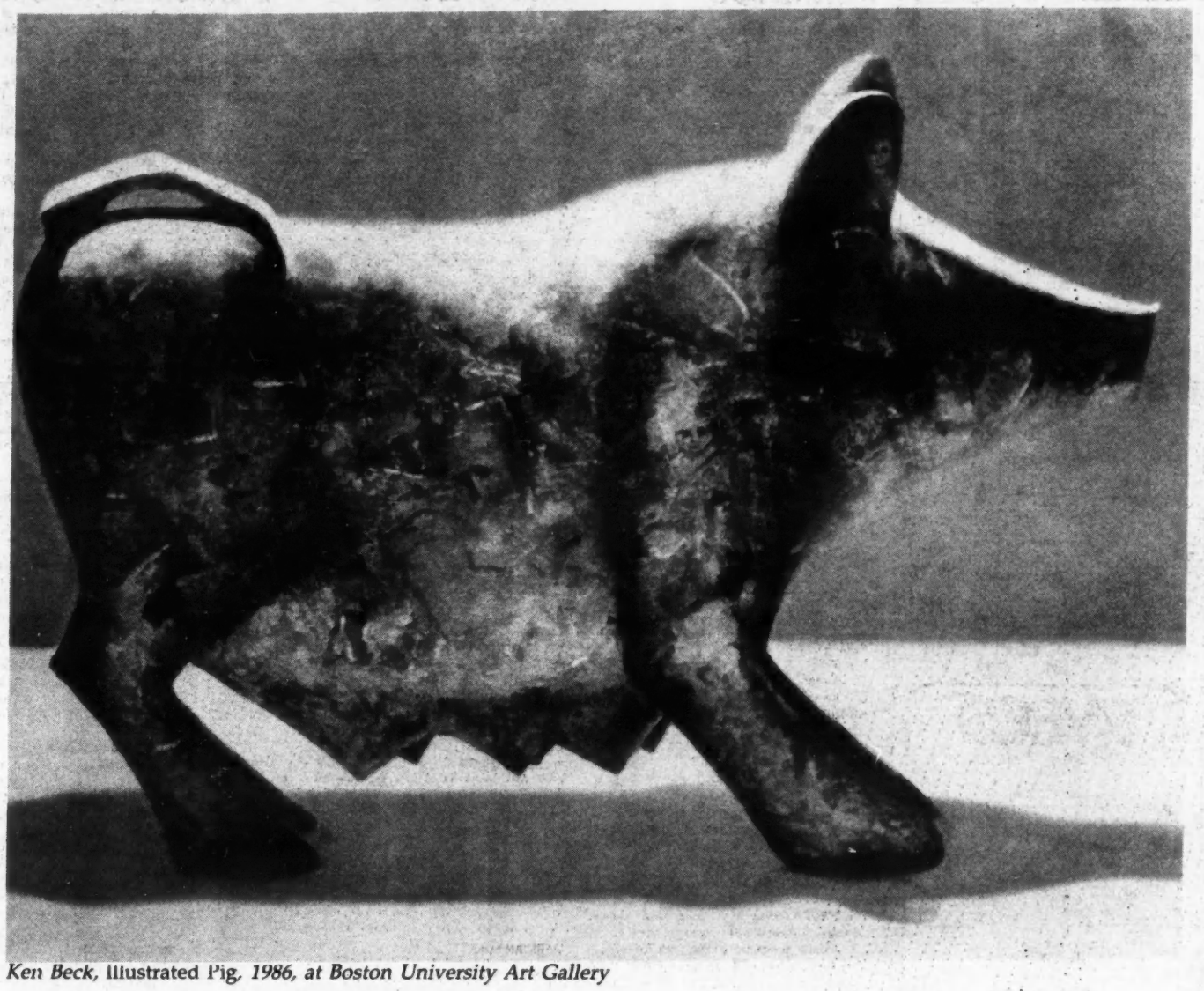
BROWN-BAG LUNCH WITH GEOFFREY SMITH, political columnist for the *London Times* begins at noon at the John F. Kennedy School of Government, Belfer 124, 79 JFK St., Cambridge. Free; call 495-8269.

"CAREERS IN COMMERCAL ART," Radcliffe College Career Services forum at 4 p.m. in the reception room of the Cronkhite Graduate Center, 6 Ash St., Cambridge. Pre-registration suggested. Cost $5; call 495-8631.

BUNTING INSTITUTE COLLOQUIUM SERIES presents "The Politics of Language in Public Education," by Rosalie Pedalino Porter at 4 p.m. in the Gilman Room, Agassiz House, Radcliffe Yard, Cambridge. Free; call 495-8212.

"IMAGE AND IDEAS: TRANSFORMATIONS OVER TIME," talk by Gillian Wohlauer at 10:30 a.m. in Mabel Louise Riley Seminar Room, Museum of Fine Arts Boston, 465 Huntington Ave., Boston. Tickets $8.50; call 267-9300, x300.

MASSACHUSETTS COLLEGE OF ART VISITING ARTISTS PROGRAM presents a panel discusion on public housing, racism, and change in Boston, with the Performers Ensemble and special guests, at 6 p.m. in Tower Auditorium. Free; call 232-1555, x504.



Ken Beck, Illustrated Pig, *1986, at Boston University Art Gallery*

ART LISTINGS

GALLERIES

AFRICAN INFLUENCE GALLERY (426-3366), 150 Lincoln St., Boston. Mon.-Sat. 10 a.m.-6 p.m. Through Nov. 21: Zimbabwe Shona stone sculpture.

A.K.A. SKYLIGHT GALLERIES (720-2855), 43 Charles St., Boston. Mon.-Fri. 9:30 a.m.-5 p.m., Sat. and Sun. by appointment. Through Nov. 30: "Praising Arizona," recent photographs by Bruce Kinch.

AKIN GALLERY (266-3535), 476 Columbus Ave., Boston. Wed. 11 a.m.-8 p.m.,Thurs.-Sat. 11 a.m.-6 p.m. Through Nov. 25: "Nan Tuli: New Paintings."

ALIANZA (262-2385), 140 Newbury St., Boston. Mon.-Sat. 10 a.m.-6 p.m., Wed. 10 a.m.-7 p.m. Nov. 21-Jan. 2, 1988: "Jerry Berta — City Lights III," cityscape in ceramic and neon.

ALON GALLERY (232-3388), 1665A Beacon St., Brookline. Tues., Wed., Fri., Sat. 10 a.m.-6 p.m., Thurs. 10 a.m.-8 p.m. Through Dec. 8: paintings by Mauro Giuffirda.

ALPHA GALLERY (536-4465), 121 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 2: paintings, drawings, and prints by Arnulf Rainer. Also, etchings by Aaron Fink.

ANNE JACKSON GALLERY (329-6974), 736 High St., Westwood. Tues.-Sat. 10 a.m.-6 p.m., Sun. 1-5 p.m. Through Nov. 30: second-annual group show.

ARDEN GALLERY (247-0610), 286 Newbury St., Boston. Tues.-Thurs. 10 a.m.-6 p.m., Fri. till 7 p.m., Sat. 11 a.m.-5 p.m. Through Dec. 15: "The Fears," works on canvas and paper by Paula Clendenin.

ART INTENTIONS (871-9747), 2053 Washington St., Hanover. Mon., Tues., Sat. 10 a.m.-6 p.m., Wed., Thurs., Fri., 10 a.m.-9 p.m., Sun. noon-5 p.m. Through Nov. 21: works by Catherine Hubbard and Lois Atherton.

ART-IZAN CRAFT GALLERY (547-7545), 1 Arrow St., Cambridge. Mon.-Sat. 11 a.m.-6 p.m., Thurs. 11 a.m.-8 p.m., Sun. 1-5 p.m.

ARTSTOPS, Cambridge Arts Council (498-9033). Temporary and permanent artworks as part of the MBTA's station modernization project. At Red Line **Kendall Square Station**, northbound platform: *Nightworks*, poetry mural by Monica Raymond. At **Park Street Station**, construction fence along the Common: *The Miner's Mural.*

BARBARA KRAKOW GALLERY (262-4490), 10 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 4: small paintings and drawings by Donald Sultan.

BATES ARTS RESOURCE CENTER GALLERY (266-1386), 731 Harrison Ave., Boston. Mon.-Fri. 10 a.m.-5 p.m. Through Dec. 31: pastel paintings by Gary Wortzel.

BOSTON ARCHITECTURAL CENTER (536-3170), 320 Newbury St., Boston. Mon.-Thurs. 9 a.m.-9 p.m., Fri.-Sat. 9 a.m.-5 p.m., Sun. 11 a.m.-5 p.m. Through Dec. 3: first-annual alumni show.

BOSTON CENTER FOR THE ARTS (426-7700), 539 Tremont St., Boston. **Mills Gallery**, Tues.-Sat. noon-4 p.m., Thurs. till 7 p.m. Through Nov. 28: "South Shore Paintings," works by Edmund Sullivan.

BOSTON CITY HALL, Gov't. Center, Boston. **Scolly Square Gallery**, 1st flr., Mon.-Fri. 8 a.m.-5 p.m. Through Nov. 30: works by members of South Boston Artists at the Distillery. In the **Bostonia Gallery**, eighth floor, Mon.-Fri. 9 a.m.-5 p.m., through Nov. 30: "Wise Women," photographs by Mary Ellen Rooney.

BOSTON SAFE DEPOSIT AND TRUST, One Boston Place, Boston. Mon.-Fri. 8:30 a.m.-4:30 p.m. In the **Vault Gallery**, ongoing: "Old Ironsides Tells Her Story."

BRAVOS ARTS GALLERY (283-9010), 19 Pleasant St. Gloucester. Wed.-Sun. 2-4 p.m. Through Dec. 6: "A Coreograph of Color and Gesture on Canvas and Stone," works by Rebecca Laughlin.

BROMFIELD GALLERY (262-7782), 36 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Nov. 28: "Chalkboards," works by Rosie Rizzi. Also, "Copters, Planes, and Other Matter," works by Robert Roy.

B.Y.O.A. Gallery (491-2996), 54 Queensberry St., Boston. Fri. 3-7 p.m., Sat. 11 a.m.-7 p.m., Sun. noon-5 p.m. Through Nov. 30: "About Face," portraits on canvas by Joe Flynn.

CAMBRIDGE ART ASSN. (876-0246), 25R Lowell St., Cambridge. Tues.-Sat. 11 a.m.-5 p.m. Through Dec. 4: works on paper by Albert Alcalay.

CAMBRIDGE MULTICULTURAL ARTS CENTER (577-1400), 41 Second St., Cambridge. Mon.-Fri. noon-4 p.m. Through Dec. 4: "Art in Color," recent work by Janis Redlich and Peter Wagner. Through Dec. 31: "The Bride Market of Imilchil," photodocumentary.

CHAPEL GALLERY (332-7782), Second Church in Newton, 60 Highland St., West Newton. Thurs.-Sun. 1-4 p.m. Through Dec. 13: recent paintings by Gordon M. Green.

CLARK GALLERY (259-8303), Lincoln Station, Lincoln. Tues.-Sat. 10 a.m.-5 p.m. Through Nov. 27: works by Norman Laliberte.

COPLEY SOCIETY OF BOSTON (536-5049), 158 Newbury St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m. Through 29: works by Clarel Nemé.

DEPOT SQUARE ARTISTS (863-1597), 1837 Mass. Ave., lower level, Lexington. Tues.-Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Through Nov. 29: "New Work," acrylic collage paintings by Richard A. Hansen and "Realistic Drawings from Nature," by Penelope Hart.

D'NOEL (267-4477), 50-52 Concord St., Boston. Tues.-Fri. 11 a.m.-8 p.m., Sat. 11 a.m.-7 p.m., Sun. noon-5 p.m. Ongoing: original works by Noel.

EDNA STEBBINS GALLERY (576-1570), 0 Church St., Cambridge. Tues.-Sat. 11 a.m.-3 p.m. Through Dec. 18: recent works by Constance Kirwan and Charlotte Lyons.

FABLES GALLERY (876-4725), 366A Broadway, Cambridge. Tues.-Fri. 10 a.m.-1 p.m. 3-6 p.m., Sat. 10 a.m.-4 p.m. Through Nov. 28: oil paintings by Man-Sook Han.

FOTENE DEMOULAS FINE ART (437-0029), 158 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Dec. 24: oils by Anne Packard.

FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston. Tues., Thurs. and Fri. 10 a.m.-5 p.m., Wed. 10 a.m.-7 p.m., Sat. 10 a.m.-4 p.m. Through Nov. 24: "Art Deco Paris," etchings, woodcuts, and lithographs by Paris printmakers of the '20s and '30s.

GALLERY AT HENRI IV (876-5200), 96 Winthrop St., Cambridge. Daily 5 p.m.-midnight. Through Dec. 11: "Expanding Viewpoints," works by Susan Cohen.

GALLERY AT PICTURE IT FRAMED (443-4553), 615 Boston Post Rd., Sudbury. Mon.-Sat. 10 a.m.-5:30 p.m., Thurs. 10 a.m.-8 p.m. Through Nov. 21: recent work by Robert E. Moore.

GALLERY AT UNIVERSITY PLACE, 124 Mount Auburn St., Cambridge. Mon.-Fri. 8 a.m.-6 p.m., Sat. 9 a.m.-1 p.m. Call 876-0246. Through Dec. 18: works in oil by Albert Alcalay.

GALLERY LIGHT CENTER (734-1646), 21 Station St., Brookline Village. Tues.-Sat. 2-6 p.m. Through Nov. 30: "Interior Landscapes," works by Kofi Kayiga.

GALLERY ON THE GREEN (861-6044), 1837 Mass. Ave., Lexington. Tues.-Sat. 10 a.m.-5 p.m. Sun. 1-5 p.m. Through Nov. 29: "In Praise of Hands," quilts, ceramics, baskets, and mobiles.

GALLERY 69A (756-6681), 69A Hammond St., Worcester. Tues.-Sun. noon-5 p.m. Nov. 22-Dec. 23: glass show. Reception Nov. 22, 2-5 p.m.

GENOVESE GRAPHICS (426-9738), 535 Albany St., Boston. Mon.-Fri. 9 a.m.-5 p.m. Through Nov. 30: paintings, drawings, and recent screenprints by Regina Granne.

GRAPHIC WORKSHOP (542-4110), 34 Farnsworth St., Boston. Mon.-Sat. noon-6 p.m. Ongoing: endangered species animal posters.

GUILD OF BOSTON ARTISTS (536-7660), 162 Newbury St., Boston. Tues.-Sat. 10 a.m.-5 p.m. Through Dec. 5: works by Maris Platais. Reception Nov. 21, 5-8 p.m.

HOWARD YEZERKSI GALLERY (475-7468), 68 Park St., Andover. Tues.-Sat. 9 a.m.-5 p.m. Through Dec. 8: "Mixed Themes," works by Fred Faudie.

HYATT REGENCY HOTEL (492-1234), 575 Memorial Dr., Cambridge. Daily 9 a.m.-8 p.m. Nov. 22-Dec. 7: "Current Works," works by Maud Morgan and Gyorgy Kepes. Reception Nov. 22, 5 p.m.

IGUANA GALLERY (247-0211), 246 Newbury St., Boston. Tues.-Sat. 11 a.m.-5 p.m. Ongoing exhibit of primitive art from third-world countries, including Haitian painting, Cuna Indian Mola cloth painting, batiks, weaving, and sculpture.

J. TODD GALLERIES (237-3434), 572 Washington St., Wellesley. Tues., Wed., Fri., Sat. 9:30 a.m.-5:30 p.m., Thurs. 9:30 a.m.-8 p.m. Sun. 1-5 p.m. Through Nov. 27: oil paintings and lithographs.

JUDI ROTENBERG GALLERY (437-1518), 130 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Dec. 5: "Leon Kroll: The Cape Ann Years."

KAJI ASO STUDIO (247-1719), 40 St. Stephen St., Boston. Tues.-Sat., 1-5 p.m. and by appointment. Through Dec. 8: "The Dot Project," paintings by members and students.

KIKU SUI GALLERY (227-4288), 101 Charles St., Boston. Wed.-Mon. 11 a.m.-6 p.m. Through Dec. 4: "Chikanobu 1838-1912," works by the woodblock-print artist.

LEVENTHAL-SIDMAN JEWISH COMMUNITY CENTER (965-7410)

Starr Gallery, 333 Nahanton St., Newton Centre. Mon.-Thurs. 10 a.m.-10 p.m., Fri. 10 a.m.-2 p.m., Sun. 10 a.m.-5 p.m. Through Nov. 29: paintings and drawings by Arthur Polonsky.

METROPOLIS (267-4825), 224 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m., Sun. noon-5 p.m. Nov. 24-Dec. 2: works by Hiro Yamagata and Robin Morris.

NEWTON ARTS CENTER (964-3424), 61 Washington Park, Newtonville. Mon.-Fri. 9 a.m.-5 p.m. Sun. 2-4 p.m. Through Dec. 6: "Teacher's Pets," works by four favorite students of Henry Schwartz, who are Natalie Alper, Ken Beck, Jerry Bergstein, and Steve Hawley.

NICHOLS GALLERY (536-0936), 39 Newbury St., second flr., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Jan. 9: "Holiday Spirits," changing exhibits featuring carved ancestral spirit-figure sculptures of New Guinea and New Zealand.

NIELSEN GALLERY (266-4835), 179 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Nov. 28: works by the gallery's 10 Boston artists. Also, first and last paintings by Porfirio Didonna.

PACCHETTO (969-6627), 831 Beacon St., Newton Centre. Mon.-Sat. 10 a.m.-5:30 p.m. or by appointment. Through Nov. 30: "Just for the Fun of It," clocks, whimsical jewelry, paper objects, and puppets by various artists. Through Dec. 25: ornaments by Carol Cartier and David Tisdale, calendars by T.P. Speer, Tricia Hennessey.

PUCKER/SAFRAI (267-9473), 171 & 173 Newbury St., Boston. Mon.-Sat. 10 a.m.-5:30 p.m. Through Dec. 1: works by Samuel Bak.

QUADRUM GALLERY (965-5555), the Mall at Chestnut Hill. Mon.-Fri. 10 a.m.-9:30 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-6 p.m. Through Nov. 29: "Worked with Gold IV," gold jewelry.

RANDALL BECK GALLERY (266-2475), 168 Newbury St., Boston. Mon.-Sat. 9:30 a.m.-5:30 p.m. Through Nov. 28: "Dreams and Hidden Realities," paintings and oil monoprints by Susan Bush.

ROCKPORT ART ASSN. (546-6604), 12 Main St., Rockport. Mon.-Sat. 9:30 a.m.-5 p.m., Sun. 1-5 p.m. Through Nov. 27: oil paintings by Dorothy J. Ramsey.

ROLLY-MICHAUX (536-9898), 290 Dartmouth St., Boston. Tues.-Sat. 10:30 a.m.-5:30 p.m. Through Dec. 19: "The 18th-Century Room," French furniture and decorations.

RUGG ROAD GALLERY (787-1371), 20 Rugg Rd., Allston. By appt. Ongoing: works on handmade paper by gallery artists.

SANG MI (424-0039), 207 Newbury St., Boston. Nov. 20-Dec. 18: new jewelry by Roy Gialamas and Boris Baily. Reception Nov. 20, 6-9 p.m.

SIGNATURE (227-4885), 1 Dock Sq., North St., Boston. Mon.-Thurs. 10 a.m.-9 p.m., Fri., Sat. 10 a.m.-10 p.m., Sun. noon-6 p.m. Through Jan. 10, 1988: ceramics by Laney K. Oxman.

SOCIETY OF ARTS AND CRAFTS (266-1810), 175 Newbury St., Boston. Mon.-Fri. 10 a.m.-5:30 p.m., Sat. 10 a.m.-5 p.m. Through Jan. 9, 1988: "At the Table," handmade dining tables set with various tablewares.

SOUTH SHORE ART CENTER (383-9548), 119 Ripley Rd., Cohasset. Mon.-Fri. noon-4 p.m., Sat. 10 a.m.-1 p.m. Nov. 22-Dec. 23: hand-crafted works by eight artisans. Reception Nov. 22, 4-6 p.m.

SOUTHERN CROSS GALLERY (492-2472), 16 Centre St., Cambridge. Mon. 10 a.m.-8 p.m., other days by appointment. Through Nov. 30: art, weapons, and jewelry from New Guinea.

STATE STREET BANK, 225 Franklin St., Boston. **Concourse Art Gallery**, Mon.-Fri. 9 a.m.-5 p.m. Through Nov. 30: "Neptune's Favorites: The Romance and Reality of America's Clipper Ships."

STAVARIDIS GALLERY (353-1681), 73 Newbury St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Nov. 28: works by Roger Kizik.

STUX GALLERY (267-7300), 36 Newbury St., Boston. Tues. 10 a.m.-9 p.m., Wed.-Sat. 10 a.m.-6 p.m. Through Dec. 5: new paintings by Gina Fiedel.

SUN GALLERIES (792-9052) 414 Main St., Worcester. Tues.-Sat. 11 a.m.-5 p.m. Continuing exhibit of 19th- and 20th-century American paintings.

THOMAS SEGAL GALLERY (292-0789), 207 South St., Boston. Tues.-Sat. 10 a.m.-5:30 p.m. Through Nov. 21-Dec. 24: collages by Romare Bearden and photographs by Bernd and Hilla Becher. Reception Nov. 21, 3-5 p.m.

TOPA GALLERY (273-0325), Bedford St. and Rt. 3A, Burlington. Thurs.-Mon. noon-9 p.m. Through Dec. 6: contemporary quilts by area fiber artists.

TRAVELLERS GALLERY (492-5645), 12 Arrow St., Cambridge. Tues.-Sat. noon-6 p.m. Through Nov. 31: "Sheep," life-size antique wood sculpture from Indonesia. Also, "Faces," works from 17th- to 19th-century England.

WAKANDA GALLERY (692-2199), 6 Carlisle Rd., Westford. Tues., Wed., Fri. 9:30 a.m.-6 p.m., Thurs. 9:30 a.m.-8 p.m., Sat. 9:30 a.m.-5:30 p.m. Through Nov. 21: pastels by George McConnon. Nov. 24-Jan. 2: "New England Landscapes," color photography by Barbara Pallian.

WET GALLERY (267-4668), 542 Columbus Ave., Boston. Tues.-Sat. 11 a.m.-7 p.m. Through Dec. 12: painting, sculpture, woodcuts by Joseph Letitia.

ZOE GALLERY (536-6800), 207 Newbury St., Boston. Tues.-Sat. 10 a.m.-6 p.m. Through Nov. 28: "Transit," paintings on photographs by Chris Eno.

MUSEUMS

ART COMPLEX MUSEUM (934-6634), 189 Alden St., Duxbury. Wed.-Sun. 1-4 p.m. Free. Through Jan. 17, 1988: 15th-annual Boston Printmakers members show. Also, ceramics by Makoto Yabe, paintings by Virginia Precourt. Reception Nov. 22, 1-4 p.m.

BATTLESHIP COVE (678-1100), Central St., Fall River. Daily 9 a.m.-5 p.m. Cosed major holidays. Adults $6, $3 children. Permanent display includes the battleship *Massachusetts*, destroyer *Joseph P. Kennedy Jr.*, submarine *Lionfish*, and PT boat 796.

BLUE HILLS TRAILSIDE MUSEUM (333-0690), 1904 Canton Ave., Milton, offers nature activities for families Sat. and Sun. 10 a.m.-4 p.m.. Admission $1, children 50¢. Nature stories every Sat. at 11 a.m. Weekend walks Sat. and Sun. at 2 p.m. when there are no special events. All November weekends feature "People of the Past," programs on native Americans and colonists.

BOSTON ATHANAEUM (227-0270), 10½ Beacon St., Boston. Mon.-Fri. 9 a.m.-5:30 p.m., Sat. 9 a.m.-4 p.m. Free. Through Nov. 28: "New Civic Design in Boston: A Landscape for the Public," exhibit of models and plans of urban Boston waterfront projects.

BOSTON BY FOOT (367-2345) offers walking tours for children ages eight to 12 Sun. at 2 p.m., meeting at the Samuel Adams statue, Congress St., near Faneuil Hall. Admission $2; accompanying adults required. Also, for adults, "The Heart of the Freedom Trail" Tues., Thurs., Sat. at 10 a.m., Sun. at 2 p.m. Meet at Samuel Adams statue, Congress St., near Faneuil Hall. Also, "Beacon Hill" Tues., Thurs., Sat. at 10 a.m., Wed. and Fri. at 5:30 p.m. Sun. at 2 p.m. Meet at foot of the State House steps, Beacon St. Also, "Copley Square in Back Bay," Wed. and Fri. at noon. Meet on steps of Trinity Church, facing Copley Square. Also, "Beacon Hill," Tues., Thurs., Sat. at 10 a.m., Wed. and Fri. at 5:30 p.m., Sun. at 2 p.m. Meet at the foot of the State House steps, Beacon St. Also, "The North End," Sat. at 2 p.m. Meet at the Samuel Adams statue, Congress St., near Faneuil Hall. All tours $4.

BOSTON CHILDREN'S MUSEUM (426-8855), Museum Wharf, 300 Congress St., Boston. Tues.-Sun. 10 a.m.-5 p.m., Fri. 10 a.m.-9 p.m. Adults $4.50, children age two and up and seniors, $3.50; Fri. 5-9 p.m. free. Exhibit center with hands-on activities, clubhouse, climbing sculpture, grandparents' house, Japanese house. Drop-in clubhouse from 2:15 to 4:45 p.m. Tues. through Fri. for ages nine to 14; also, open computer time. Ongoing: "Tops," a science exhibit on the principles of rotary motion. "The Ark in the Attic," about the alphabet, featuring photographs by Starr Ockenga and painted backgrounds by Eileen Doolittle. "Mind Your Own Business," about bodies, health, and self-knowledge. "The Estimating Game," about guessing skills. In the **Recycle Gallery**, works by Dianne Britt and Niomi Plotkin. Opening Nov. 22: "A Season of Sundays: A Series of Multicultural Holiday Performances." Free with museum admission.

BOSTON NATIONAL HISTORICAL PARK (242-5601), Charlestown Navy Yard, Charlestown. Daily 9 a.m.-4 p.m. Free. Ongoing: "Conflict and Compromise: The Ratification of the Federal Constitution in Massachusetts."

BOSTON PUBLIC LIBRARY (536-5400), ext. 366. Mon.-Thurs. 9 a.m.-9 p.m., Fri.-Sat. 9 a.m.-5 p.m., Sun. 2-6 p.m. In the **Great Hall**, through Nov. 27: "The *Ask Shagg* Exhibit: Stop Fighting Like Cats and Dogs."

BOSTON TEA PARTY SHIP AND MUSEUM (338-1773), Congress Street Bridge, Boston. Daily 9 a.m.-7 p.m. Beginning Nov. 1, open until 5 p.m. Admission $3.25, children ages five to 12 $2.25. Replica ship and period museum. Complimentary tea.

BOSTONIAN SOCIETY/OLD STATE HOUSE (242-5655), 206 Washington St., Boston. Daily 9:30 a.m.-5 p.m. Admission $1.25, students and the elderly 75¢, children six to 16 50¢. Revolutionary War artifacts, wood carvings, ship models, paintings, and prints in Boston's oldest public building.

BROCKTON ART MUSEUM (588-6000), Oak St., Brockton. Tues.-Sun. noon-5 p.m. Donation $2, children $1. Through Jan. 3: "The Artful Alphabet: The World of Lettered Art." Through Dec. 6: "Our Regional Heritage: New England Works from the Permanent Collection," historical and contemporary works in all media. Through Dec. 6: "Mona Dukes: Paperworks." Through Aug. 31, 1990: "Motif and

Continued on page 32

Catherine McCarthy, Two Sisters, *at the Nielsen Gallery*

Continued from page 31

Meaning: Neoclassical Decorative Arts in America." Nov. 24-Jan. 5: "Rachel Paxton: Mixed Media."

CAPE ANN HISTORICAL ASSOCIATION (283-0455), 27 Pleasant St., Gloucester. Tues.-Sat. 10 a.m.-5 p.m. Admission $2, students $1, under 12 free. American decorative arts and furnishings, fisheries and maritime history, including extensive collection of paintings and drawings by Fitz Hugh Lange.

CAPE MUSEUM OF FINE ARTS (385-4477), Rte. 6A, Dennis. Mon.-Thurs. 7-8:30 p.m., Wed.-Sat. noon-5 p.m. Free. Through Nov. 21: "Geissbuhler, Gibbs, and Smith," works from the permanent collection.

CHARLESTOWN NAVY YARD (242-5620), Visitor Information Center. Daily 9 a.m.-5 p.m. Free. Tall ship *Spirit of Massachusetts* has recently returned from a world tour. Through Jan. 8: "A Promise of Permanency," computerized touch-screen exhibit celebrating the bicentennial of the US Constitution.

CHILDREN'S DISCOVERY MUSEUM (264-4200), 177 Main St., Acton. Wed., Sat., Sun. 10 a.m.-4:30 p.m., Tues., Thurs., Fri., 1-4:30 p.m. Admission $4.50, children under 1 free. Nine hands-on "discovery rooms."

CLARK ART INSTITUTE (413) 458-9545, Williamstown. Tues.-Sun. 10 a.m.-5 p.m. Free. Through Jan. 3, 1988: "Treasures of Hungary: Gold and Silver from the Ninth to the 19th Century." Tours of the exhibit Nov. 15 and 22 at 3 p.m. Also, "Views of Paris," lithographs, etchings, and engravings from the permanent collection.

COMMONWEALTH MUSEUM (727-9268), Massachusetts Archives Bldg., 200 Morrissey Blvd., Dorchester. Mon.-Fri. 9 a.m.-5 p.m. Sat. 9 a.m.-3 p.m. State museum of Massachusetts history. Free. Through Apr. 1988: "By what right . . .," interactive videodisc exhibit in celebration of the bicentennial of the US Constitution.

THE COMPUTER MUSEUM (423-6758), 300 Congress St., Boston (upstairs from the Children's Museum). Tues.-Sun. 10 a.m.-5 p.m. Admission $4.50 adults, $3.50 students and the elderly, half price to all Fri. 6-9 p.m. Recorded information at 423-6758. Tours Sat. and Sun. at 1:30 and 3 p.m. Interactive exhibits and re-creations of vintage installations. Classic computer films and computer-animated films shown daily. Ongoing: "Honeywell Animals," sculptures made from computer components. Also, "Smart Machines," historic and modern overview of artificial intelligence and robotics, with a robot theater. Special events as follows. Nov. 21, 22: children's do-it-yourself greeting cards with computers.

CONCORD ANTIQUARIAN MUSEUM (369-9609), 200 Lexington Rd., Concord. Mon.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Adults $5, the elderly $3, children $2. Paul Revere's lantern from Old North Church, belongings of Emerson and Thoreau.

DANFORTH MUSEUM (620-0050), 123 Union Ave., Framingham. Wed.-Fri. noon-4:30 p.m., Sat. and Sun. 1-4:30 p.m. Donation $2. Ongoing: "Before 1800: Selections from the Permanent Collection" and "Hopi Kachina Dolls." Through Nov. 29: "Interior Spaces," works by contemporary New England artists.

DECORDOVA MUSEUM (259-8355), Sandy Pond Rd., Lincoln. Tues.-Thurs. 10 a.m.-5 p.m., Fri. 10 a.m.- 9 p.m., Sat. and Sun. noon-5 p.m. Admission $2, $1 students, children, and seniors. Through Nov. 29: "Morgan Bulkeley: Two Decades." Also, "Lenny Long: Paintings, Drawings, and Watercolors." Also, selections from the permanent collection.

DIAL-A-STORY is sponsored by the Newton Junior Library, 126 Vernon St., Newton. Call 552-7148.

DUDLEY BRANCH LIBRARY (442-686), 65 Warren St., Roxbury. Through Nov.: paintings and drawings by Ralph Beach.

ESSEX INSTITUTE 744-3390), 132 Essex St., Salem St., Salem. Mon.-Sat. 9 a.m.-5 p.m., Sun. and holidays 1-5 p.m. Admission $2, seniors $1.50, children $1. Ongoing: "Instructive and Amusing: Toys, Dolls, and Games in Essex County." Also, "Witchcraft: an Early Colonial Drama." In the **Sharf Gallery**, landscape and marine paintings by Essex County artists.

EXETER PLAZA WINDOW ART, Exeter and Boylston Sts., Boston. Through Nov. 31: stained-glass sculpture by Joseph Ferguson. Call 266-1253.

FITCHBURG ART MUSEUM (345-4207), Merriam Parkway, Fitchburg. Tues.-Sun. 10 a.m.-4:30 p.m. Free. Ongoing: "A Walk through the Ancient World."

FRANKLIN PARK ZOO (442-0991) is open daily; 9 a.m.-4 p.m. Admission free. Zebras, antelopes, camels, llamas, birds. Admission to **Children's Zoo** $1. Animal interviews 11:30 a.m. and 12:30 p.m. daily. Wetland pond-feeding at 1:30 p.m. Close-up contact pens open daily at 10 and 11 a.m., 1, 2, and 3 p.m. Afternoon feeding time between 4 and 5 p.m.

FREDERICK LAW OLMSTED NATIONAL HISTORIC SITE (566-1689), 99 Warren St., Brookline. Fri.-Sun. 10 a.m.-4:30 p.m. Free. Guided tours through the home, office, and grounds of landscape architectect Olmsted.

GARDNER MUSEUM (566-1401), 280 the Fenway, Boston. Tues. noon-8 p.m., Wed.-Fri. noon-5 p.m. Sat., Sun., 10 a.m.-5 p.m. Donation $3, $1 students and seniors. Permanent exhibit of art collected by Isabella Stewart Gardner. Concerts Sun. at 3 p.m., Tues. at 6 p.m., Thurs. at 12:15 p.m., Sept.-Jun. Through Spring 1988: "Fenway Court — A History of the Building from 1898-1987."

GLOUCESTER FISHERMEN'S MUSEUM, Roger and Porter Sts., Gloucester. Daily 12:30-4 p.m. Admission $3 adults, $1.50 children. Marine, whaling, and fisheries exhibits.

HAMMOND CASTLE (283-2080), 80 Hesperus Ave., Gloucester. Thurs.-Sat. 10 a.m.-4 p.m., Sun. 1-4 p.m. Admission $3.50, seniors and students $3, children six to 12, $1.50. A re-creation of a medieval castle housing a collection of Roman, medieval, and Renaissance art.

INSTITUTE OF CONTEMPORARY ART (266-5151), 955 Boylston St., Boston. Wed.-Sun. 11 a.m.-5 p.m., Thurs., Fri. till 8 p.m. Admission $3.50, students $2, children under 14 and the elderly $1, free Fri. 5-8 p.m. Nov. 20-Jan. 17, 1988: photographs by Cindy Sherman. Also, in "Currents," paintings and pastel drawings by Edgar Heap of Birds. Also, video exhibitions *Dissonant Landscapes*, short works by various artists, and *Damnation of Faust*, a triology of works by Dara Birbaum. Screenings occur daily at 11 a.m., 1 and 3 p.m., with additional screenings Thurs. and Fri. at 5 p.m.

INTERNATIONAL TENNIS HALL OF FAME (401-846-4567), 194 Bellevue Ave., Newport Rhode Island. Daily 10 a.m.-5 p.m. Open daily 11 a.m.-4 p.m. Admission $4, $2 children, $10 family. Tennis memorabilia. Courts open to public in season.

JOHN F. KENNEDY LIBRARY (929-4539), Columbia Point, Dorchester. Daily 9 a.m.-5 p.m. Admission $2.50, $1.50 seniors, under 16 free. JFK photographs, audio-visual presentations, and memorabilia. Through Nov. 24: "Boston's Working Women," photography exhibit sponsored by the Boston Women's Commission.

JOHN F. KENNEDY NATIONAL HISTORIC SITE (566-7937), 83 Beals St., Brookline. Daily 10 a.m.-4:30 p.m. Admission $1, children under 12 free. Kennedy's birthplace, with memorabilia.

JOHN HANCOCK OBSERVATORY, Copley Sq., Boston, Mon.-Sat. 9 a.m.-11 p.m., Sun. 10 a.m.-1 p.m. Admission $2.75, children and seniors $2.

LONGFELLOW NATIONAL HISTORIC SITE (876-4491), 105 Brattle St., Cambridge. Open daily 10 a.m.-4:30 p.m. Admission $2, children 12 and under free. National Park Rangers lead 30-minute tours of visit to the 18th-century mansion home of the American post.

LOWELL NATIONAL HISTORICAL PARK (459-1000). Free. **Mack Bldg.**, 24 Shattuck St., Lowell. Daily 9 a.m.-4:30 p.m. Exhibits of canal system and water works. **Park Visitor Center**, 246 Market St. Daily 8:30 a.m.-5 p.m. Exhibits on labor, capital, and machines, and the history of the mills. Free daily tours, by barge and trolley, on various themes; reservations required.

MASSACHUSETTS AUDUBON SOCIETY (259-9500). **Drumlin Farm** (259-9807), South Great Rd., Lincoln. Sat.-Mon. 10 a.m.-4 p.m. Admission $4, children ages three to 15 and the elderly, $2. Hayrides Sundays 1-3 p.m.; 50¢ extra. Saturday programs at 2 p.m.; free with admission fee. Nov. 22: scavenger hunt to look for signs of approaching winter, followed by drinking of hot cocoa.

MASSACHUSETTS HISTORICAL SOCIETY (536-1608), 1154 Boylston St., Boston. Mon.-Fri. 9:30 a.m.-4 p.m. Free. Call in advance. Through Dec. 1: "The Other Adamses: The Women and Their Papers," manuscript letters, portraits, and memorabilia of Abigail Adams and other family members.

MUSEUM OF AMERICAN TEXTILE HISTORY (686-0191), 800 Mass. Ave., North Andover. Tues.-Fri. 10 a.m.-5 p.m., Sat.-Sun., 1-5 p.m. Admission $2 adults, $1 children and the elderly; Saturday free. Ongoing: "A Museum is . . .", "Factory Labor: Shaping Work in America."

MUSEUM OF FINE ARTS (267-9300), 465 Huntington Ave., Boston. Tues.-Sun. 10 a.m.-5 p.m., Wed. till 10 p.m.; West Wing and Evans Wing only: Thurs. and Fri. till 10 p.m. Admission $5 when entire museum is open; $4 when West Wing and Evans Wing only are open; under 16 free; $4 for the elderly; free Sat. 10 a.m.-noon. Through Dec.: "Carved in Marble: American Sculpture, 1830-1860." Through Nov. 29: "Terry Winters: Paintings and Drawing." Through Jan. 3, 1988: "Charles Sheeler: Paintings, Drawings, Photographs." Through Dec. 13: "Gaugin and his Circle in Brittany: Prints of the Pont-Aven School." Through Jan. 3, 1988: "Andrew Wyeth: The Helga Pictures"; tickets for specific date and time of entry are required and available at the museum and from ticket agencies. Call 267-9300, x600.

MUSEUM OF THE NATIONAL CENTER OF AFRO-AMERICAN ARTISTS (442-8814), 300 Walnut Ave., Roxbury, Tues.-Sun. 1-5 p.m. Admission $1.25, children and the elderly 50¢.

MUSEUM OF OUR NATIONAL HERITAGE (861-6550), 33 Marrett Rd., Lexington. Mon.-Sat. 10 a.m.-5 p.m., Sun. noon-5 p.m. Admission free. Through Jan. 17, 1988: "Alarums and Automata," clocks from the museum's collection. Through Mar. 15, 1988: "To Form a More Perfect Union," exhibit on the US Constitution. Through Apr. 18: "Fit for America: Health, Fitness, Sport, and American Society 1830-1940." Through July 31, 1988: "Thomas Nast Cartoons: The Art of Politics." Special activities as follows. Nov. 22: film, *Boomerang*.

MUSEUM OF SCIENCE (723-2500), Science Park, Boston. Tues.-Thurs., Sat., Sun. 9 a.m.-5 p.m., Fri. 9 a.m.-9 p.m. Call for discovery-room hours. Adults $5, students $4, seniors and children four-14, $3. Planetarium admission $4, children four to 14 and the elderly $2.50. Combination ticket $6.50, students $5.50, children and the elderly $4.50. Admission to exhibit halls is free Wed. 1-5 p.m. Admission to Mugar Omni Theater $5, $3 for children and seniors. Combination ticket for theater and main exhibit area is $7.50, $5 for children and seniors. Theater showtimes for "New England Time Capsule" and "The Grand Canyon — The Hidden Secrets" are Sat., 11 a.m., noon, 1, 2, 3, 4, 7, 8, 9 p.m.; Sun., noon, 1, 2, 3, 4, 7, 8 p.m.; Tues.-Thurs., 11 a.m., 1, 2, 3, 7, 8 p.m.; Fri., 11 a.m., 1, 2, 3, 7, 8, 9 p.m. "Chronos" runs Thurs., 9 p.m.; Fri., Sat., 10 p.m. **Permanent:** sun lab, theatre of electricity (indoor thunder and lightning shows daily at noon and 2 p.m., Fri. at 7 p.m.), live animals, giant egg, medical-discovery room. **Ongoing:** "Ben's Grille." Through Jan. 3, 1988: "Women in Science," featuring works of 12 contemporary scientists, plus Thurs. evening lecture series and a play, *Ada — Bride of Science*, performed twice daily. Through Nov. 29: "Night Visions," four views of the night sky. Through Feb. 28, 1988: "Tribal Traditions of Kenya." **In the planetarium**, Tues.-Sun. at 3:30 p.m.: "Stars of the Season," stargaze and identify stars and planets each night and during special seasonal celestial events. Laser shows "Rainbow Cadenza" and "Moonrock" performed Thurs.-Sun. Through Nov. 29: "Images: The New Astronomy." Shows Tues.-Thurs. 11 a.m. and 1:30 p.m., Fri. 11 a.m., 1:30, 7, and 8 p.m. Sat. 11:30 a.m., 12:30, 1:30, 2:30, 7 and 8 p.m. Sun. 12:30, 1:30, 2:30, and 8 p.m.

NEW BEDFORD WHALING MUSEUM, 19 Johnny Cake Hill, New Bedford. Mon.-Sat. 9 a.m.-5 p.m., Sun. 1-5 p.m. Admission $2.50, children six-14, $1.50. Free on Wed. afternoon. Whaling artifacts, 89' whaling ship, "New England Fisheries." Through Mar. 20: "New Bedford Transformed," exhibit chronicling change from seaport town to industrial city.

NEW ENGLAND AQUARIUM (742-8870), Central Wharf, Boston. Mon.-Thurs. 9 a.m.-5 p.m., Fri. 9 a.m.-9 p.m., Sat. Sun., and holidays 9 a.m.-6 p.m. Admission $5.50, children four to 15 $3.25, students, the military, and the elderly $4.50. Fri. after 4 p.m. adults $4.50, children $2.25, students, military, and the elderly $3.50. Through Apr. 30: "Fabulous Fridays," featuring free admission to all adults (over 16) Fri. from 4 to 9 p.m. Ongoing: "Boston Harbor: The Place, the Problem, the Plan." Opening: "Stars of the Sea," exhibit on sea stars and starfish. Daily sea lion and dolphin shows aboard the *Discovery*.

NEW ENGLAND HISTORIC GENEALOGICAL SOCIETY (536-6740), 101 Newbury St., Boston. Tues.-Sat. 9-4:45 p.m. Admission $10. Research library and portrait gallery.

NEW ENGLAND QUILT MUSEUM (452-4207), 256 Market St., Lowell. Tues.-Sat. 10 a.m.-4 p.m., Sun. noon-4 p.m. Admission $2, $1 seniors and children over 12, under 12 free. Permanent collection includes several specially-commissioned pieces by New England quilt artists, antique quilts, and donations from members of New England Quilters Guild. Through Dec. 30: "First Quilts, Last Quilts (and the Story in Between)."

NEWTON FREE LIBRARY (552-7145), 414 Centre St., Newton Corner. Mon.-Thurs. 9 a.m.-9 p.m., Fri. 9 a.m.-6 p.m. Sat. 9 a.m.-5 p.m., Sun. 1-4 p.m. Through Nov.: Judaica, including special holiday artifacts.

NORMAN ROCKWELL MUSEUM (413-298-3822), Stockbridge. Daily 10 a.m.-5 p.m. Adults $3, $1 children. Permanent collection of works by the artist. Through Nov. 30: Rockwell Family Art Collection.

THE OLD MANSE, Monument St., Concord. Sat. 10 a.m.-4:30 p.m., Sun. and holidays 1-4:30 p.m. Open June-October Mon., Thurs., Fri., Sat. 10 a.m.-4:30 p.m. Sun. and holidays 1-4:30 p.m. Admission $2.75, $2 seniors, $1.50 children six-16.

OLD SOUTH MEETING HOUSE (482-6439), 310 Washington St., Boston. Daily 9 a.m.-5 p.m. Admission 75¢ adults, children and the elderly, 25¢. Ongoing: "In Prayer and Protest: Old South Meeting House Remembers."

OLD STURBRIDGE VILLAGE (347-3362), Rte. 20, Sturbridge. Daily 10 a.m. to 4 p.m. Admission $8.50 adults, $4 children ages six-15. Re-creation of 1830s New England town. Special programs related to the US Constitution every Sat. through October. Ongoing: tavern sign exhibit, "Small Measure of Childhood Treasure" exhibit, J. Cheney Wells Clock Gallery, Folk Art Gallery. Nov. 21-29: Thanksgiving celebration, from turkey shoot Nov. 21 to thanksgiving service Nov. 26, dinner Nov. 26, and special events Nov. 27-29.

PAUL REVERE HOUSE (523-1676), 19 North Sq., Boston. Daily 9:30-5:30 p.m. Admission $1.50 adults, $1 students and the elderly, 50¢ children under 17.

PEABODY MUSEUM OF SALEM (745-1876), East India Square, Salem. Mon.-Sat. 10 a.m.-5 p.m., Sun. and holidays noon-5 p.m. Adults $3; students and seniors $2, under 16 $1.50. Ongoing: "The Port of Salem: Merchants, Captains, and Ships."

PLIMOTH PLANTATION (746-1622), Plymouth. Daily 9 a.m.-5 p.m. Admission $7.50, $4.75 children five-13; combination ticket (including admission to *Mayflower II*) available. Re-creation of 17th-century village. Through Nov. 30: "Pilgrim Impressions: Dutch Prints of the Pilgrim Era."

PRUDENTIAL CENTER SKYWALK (236-3318), Boston. Mon.-Sat. 10 a.m.-10 p.m., Sun. noon-10 p.m. Adults $2, $1 children ages five-15 and seniors, $6 per family.

SPRINGFIELD MUSEUM OF FINE ARTS (413-733-4214), 49 Chestnut St., Springfield. Tues.-Sun. noon-5 p.m. Free. Through Nov. 29: "Westward Traces: Selections from the Dietrich American Foundation." Also, "Textile Treasures: A Sampling of the Museum's Collections."

STONE ZOO (438-3662), off Rte. 93, exit 8, Stoneham. Daily 9 a.m.-4 p.m. Donation $2, seniors and children $1.

USS *CONSTITUTION* MUSEUM (426-1812), Charlestown Navy Yard, Boston. Daily 9 a.m.-6 p.m. Admission $2, the elderly $1.50, children six to 16 $1. Ongoing: "Command Center," computer-simulated voyage. Living historians roam the Yard in authentic costumes and entertain visitors with conversation, sea chanteys, and folk dancing. Re-enactment of an 1912 Charlestown town meeting Wed. through Sun. at 11:30 a.m. and 3:30 p.m. Also, "A Promise of Permanency," exhibit about the US Constitution, on view next to "Old Ironsides." Through Apr. 15, 1988: "The Travels of Old Ironsides," artworks depicting the ships.

WALDEN POND RESERVATION, Rte. 126, Concord. Open sunrise to sunset seven days. Parking $3. Guided walks to Thoreau house site and back, illustrated with excerpts from Thoreau's works, Sun. at 1:30 p.m. Meet at house replica in parking lot.

WENHAM MUSEUM (468-2377), 132 Main St., Rte. 1A, Wenham. Mon.-Fri. 11 a.m.-4 p.m., Sat. 1-4 p.m., Sun. 2-5 p.m. Admission $1.50, under 14, 50¢. Permanent exhibit includes doll collection and 17th-century house.

WORCESTER ART MUSEUM (799-4406), 55 Salisbury St., Worcester. Tues.-Fri. 10 a.m.-4 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Adults $3.50, $2 seniors and full-time students, free to those 18 and under. Free to all Sat. 10 a.m.-noon. Through Jan. 10: "An Eye for Detail: 19th-Century Paintings from the Collection of Jonas and Susan Clark." Nov. 21-Jan. 31, 1988: "A Panorama of Photography: 150 Years Since Daguerre," selections from the museum's collection.

WORCESTER CRAFT CENTER (753-8183), 25 Sagamore Rd., Worcester. Mon.-Sat. 9 a.m.-5 p.m. Free. Through Nov. 20: "An Exhibition of Teapots, Pitchers, and Cups."

WYNER MUSEUM (566-3960), Temple Israel, Longwood Ave. and the Riverway, Boston. Daily 9 a.m.-5 p.m., Sun. 10 a.m.-noon. Free. Judaica.

PHOTOGRAPHY

THE ARTS CENTER (764-3341), 111 Main St., Southbridge. Mon.-Fri. 9 a.m.-5:30 p.m. Through Dec. 8: "Brimfield Fleas," works by Jim Collins. Reception Nov. 20, 7:30 p.m.

CLARENCE KENNEDY GALLERY (577-5177), 770 Main St., Cambridge. Tues.-Sat. 11 a.m.-5 p.m. Through Dec. 19: "Art in the Computer Age," computer-generated photography.

GALLERY AT CREATIVE FRAMING (277-0441), 815 Boylston St., Chestnut Hill. Daily 10 a.m.-6 p.m. Tues., Thurs. till 8 p.m., Sat. till 5 p.m. Through Nov. 28: "War and Peace: 1943-1953," photographs chronicling events that took place at home and abroad during World War II and the Korean War.

LEE GALLERY (227-9810), 119 Charles St., lower level, Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 10 a.m.-5 p.m., Sun. 1-5 p.m. Ongoing: vintage 19th- and 20th-century photographs.

PHOTOGRAPHIC RESOURCE CENTER (353-0700), 602 Comm. Ave., Boston. Tues.-Sun. noon-5, Thurs. noon-8 p.m. Though Jan. 17, 1988: "High Tech/New Pop," holography, computer-generated and manipulated images, interactive computerized artists books, including works by Michael Snow, Shelley Lake, Francis Olschafski, and others.

ROBERT KLEIN GALLERY (262-2278), 355 Boylston St., Boston. Tues.-Sat. 10 a.m.-6 p.m. Nov. 21-Dec. 30: "Aaron Siskind: Recent Work on the Occasion of his 85th Birthday." Reception Nov. 21, 3-6 p.m.

SPECTRUM GALLERY (426-0222), 337 Summer St., Boston. Mon.-Fri. 8:30 a.m.-10 p.m. Through Dec. 15: "Panoramic Cityscapes: Boston, New York City, Chicago," works by John Woolf.

VISION GALLERY (542-8191), 560 Harrison Ave., fifth floor, Boston. Wed.-Sat. 1-6 p.m. Through Dec. 10: recent photographs by Olivia Parker.

SCHOOLS & UNIVERSITIES

ART INSTITUTE OF BOSTON (262-1223)
Gallery East, 700 Beacon St., Boston. Mon.-Fri. 9 a.m.-5 p.m. Nov. 24-Dec. 23: "When Sculptors and Painters Draw," contemporary drawings by Alex Katz, Philip Pearlstein, Jack Beal, and others.

BENTLEY COLLEGE (891-2241)
LaCava Center Art Gallery, Student Center, Beaver and Forest Sts., Waltham. Mon.-Fri. noon-5 p.m. Through Nov.: mixed-media exhibit of works by students from Haiti, Pakistan, and France.

BOSTON UNIVERSITY
BU Gallery (353-3329), 855 Comm. Ave., Boston. Mon.-Fri. 10 a.m.-4 p.m., Fri. 7-9 p.m., Sat., Sun. 1-5 p.m. Through Dec. 13: "Illusion in Art: Perception, Description, Deception," exhibit examining late 20th-century illusionism.
George Sherman Union, 775 Comm. Ave. Mon.-Fri. 10 a.m.-5 p.m., Wed. till 8 p.m., Sat. noon-5

p.m. Through Dec. 18: works by Stuart Baron and Harold Reddicliffe.
Mugar Memorial Library (353-3696), 771 Comm. Ave., Boston. Mon.-Thurs. 8 a.m.-11 p.m. Fri., Sat. 8 a.m.-5 p.m., Sun. 10 a.m.-11 a.m. Through Dec.: 19th-century prints of Napoleon, including works by British caricaturist James Gillray.
BRADFORD COLLEGE (372-7161)
Laura Knott Gallery, Bradford, MA. Mon.-Fri. 10 a.m.-5 p.m., Sat. and Sun. 1-5 p.m. Nov. 22-Dec. 13: "Genovese Graphics," exhibit featuring works of the Boston printmaking studio. Reception Nov. 22, 3-5 p.m.
BRANDEIS UNIVERSITY
Rose Art Museum (647-2403), Waltham. Tues.-Sun. 1-5 p.m. Thurs. 1-9 p.m. Through Nov. 30: recent paintings by Lester Johnson.
BROWN UNIVERSITY (401-863-2421)
David Winton Bell Gallery, List Art Center, 64 College St., Providence, RI. Through Dec. 18: "Frank Lloyd Wright and the Johnson Wax Buildings: Creating a Corporate Cathedral."
John Carter Brown Library. Through Dec. 11: "Shipwrecks, Sea Monsters, Sailors, and Scurvy," materials relating to maritime history.
CLARK UNIVERSITY 798-7441
Little Center Gallery, Charlotte St., Worcester. Wed.-Sun. noon-6 p.m. Through Jan. 10, 1988: "An Eye for Detail," exhibit of 19th-century European and American paintings from the collection of Jonas and Susan Clark.
EMMANUEL COLLEGE
Lillian Immig Gallery (735-9794), 400 the Fenway, Boston. Mon.-Fri. 10 a.m.-4 p.m. Through Dec. 20: photographic monoprints by Denny Moers.
HARVARD UNIVERSITY
Adams House, C entry, next to 14 Plympton St., Cambridge. Through Nov. 25: black-and-white photographs by Lars Erickson.
Arnold Arboretum of Harvard University (524-1718), Hunnewell Vistors' Center, the Arborway, Jamaica Plain. Visitors's Center open Mon.-Fri. 8:30 a.m.-4:30 p.m., Sat., Sun. 10 a.m.-4 p.m. Park open seven days, dawn to dusk. First and oldest arboretum in North America. 265 acres of land, with more than 6500 species of hardy, woody plants. Self-guided tours available; maps are available at Hunnewell Visitor Center. Through Nov. 30: "Endangered Plants," salon and detail photographs by Paul Martin Brown. Throgh Jan. 3, 1988: "Along the El," recent and archival photographs documenting life along Boston's elevated Orange Line.
Gund Hall Gallery (495-4004), 48 Quincy St., Cambridge. Mon.-Fri. 9 a.m.-5 p.m. Sat., Sun. noon-5 p.m. Free. Through Nov. 27: work by Amancio Williams.
Harvard University Art Museums (495-2387). Tues.-Sat. 10 a.m.-5 p.m., Thurs. till 9 p.m., Sun. 1-5 p.m. Admission $3 for all three museums (good only that day), students and the elderly $1.50, children up to age 18 free. Free Sat. mornings. Free parking in Harvard Square, in the Broadway Garage, on Thurs. eve. **Arthur M. Sackler Museum**, 485 Broadway, Cambridge. Through Nov. 22: "Paintings for Emperors, Rajs, and Sultans." Through Nov. 29: "El Lissitsky (1890-1941)." **Busch-Reisinger Museum** (495-2338), 29 Kirkland St., Cambridge. Closed for renovation until late 1988. Selections from permanent collections are on view at the Fogg Art Museum. **Fogg Art Museum** (495-2387), 32 Quincy St., Cambridge. Selections from the collections of the Busch-Reisinger Museum, including major works of German, Swiss, Austrian, and Russian modern art.
Harvard University Museums of Natural History (495-9392), 24 Oxford St. and 11 Divinity Ave., Cambridge. Mon.-Sat. 9 a.m.-4:30 p.m., Sun. 1-4:30 p.m. Admission $2, student and seniors $1.50, children five-15 50¢. Free Sat. 9-11 a.m. Comprising the Museum of Comparative Zoology, the Botanical Museum, the Geological and Mineralogical Museum, and the Peabody Museum of Archeology and Ethnology. Through 1987: masks of Liberia. Through Nov.: "Beetlemania," larvae, grubs, and scarabs.
Houghton Library (495-2440), Harvard Yard. Mon.-Fri. 9 a.m.-5 p.m. Through Dec.: sale of holiday cards.
Semitic Museum (495-3123), 6 Divinity Ave., Cambridge. Mon.-Fri. 11 a.m.-5 p.m., Sun. 1-5 p.m. Donation $2. Through Dec. 31: "Palms and Pomegranates: Traditional Dress of Saudi Arabia." Through May 1988: "Birds and Beasts of the Ancient Near East."
Ticknor Lounge (495-9449), Boylston Hall, Harvard Yard. Mon.-Thurs. 9 a.m.-10 p.m., Fri. 9 a.m.-5 p.m. Through Nov. 20: recent watercolors by Celia Somervell.
HEBREW COLLEGE (232-8710), 43 Hawes St., Brookline.
Rosenshine Gallery, Sun. 9 a.m.-3:30 p.m., Mon.-Tues. 10 a.m.-9 p.m., Wed.-Thurs. 9 a.m.-9 p.m. Through Dec. 10: "Profound Testimony: The Jewish Heritage of Jack Levine."
HELLENIC COLLEGE (522-2800), Maliotis Cultural Center, 50 Goddard Ave., Brookline. Mon.-Fri. 10 a.m.-5 p.m., Sat.-Sun. 1-4 p.m. Through Jan. 31, 1988: "Metamorphoses: Greek Photographs by Daniel Schwartz." Reception Nov. 22, 2-4 p.m.
MASS. COLLEGE OF ART (232-1555)
A-4 Gallery, 364 Brookline Ave., Boston. Mon.-Sat. 10 a.m.-9 p.m., Sun. noon-5 p.m. Through Nov. 27: recent color photographs by Katherine McGlynn.
North Hall Gallery, 621 Huntington Ave., Boston. Mon.-Fri. 10 a.m.-6 p.m., Sat. 11 a.m.-5 p.m. Dec. 21: "Portraits from the Outside," works by Mr. Imagination, Mose Tolliver, and Lee Godie. Also, "David Finn."
Student Gallery, 621 Huntington Ave., Boston. Daily 9 a.m.-9 p.m. Through Nov. 21: mixed-media exhibit of works by four artists. Nov. 22-28: installation with Itzi Garcia.
MASSACHUSETTS INSTITUTE OF TECHNOLOGY
Compton Gallery (253-4444), 77 Mass. Ave., Cambridge. Mon.-Fri. 9 a.m.-5 p.m., Sat. 10 a.m.-4 p.m. Through Dec. 24: "Thomas Edison: After the Electric Light."
Hart Nautical Galleries (253-4444), 77 Mass. Ave. Mon.-Sun. 9 a.m.-10 p.m. Ongoing: artifacts of yacht designer George Owen. Also, "Half Models in Naval Architecture and Ship Building." Also, exhibit on historical view of design and construction of ships.
List Visual Arts Center (253-4690), Weisner Building, 20 Ames St., Cambridge. Mon.-Fri. noon-6 p.m., Sat., Sun. 1-5 p.m. **Hayden Gallery,** through Nov. 29: works by Jenny Holzer. Holzer's messages will appear periodically on electronic billboards at Filene's Basement, School of the Museum of Fine Arts, Stocks and Bonds Deli and Lounge, Davis Square, Winter Hill Federal Savings Bank, North Shore Plaza in Peabody, South Shore Plaza in Braintree, Hanover Mall.
Reference Gallery, through Nov. 29: "Terry Winters: Schema," drawings and watercolors.
MIT Museum (253-4444), 265 Mass. Ave., bldg. N52, 2nd floor, Cambridge. Tues.-Fri. 9 a.m.-5 p.m., Sat., Sun. noon-4 p.m. Ongoing: light sculptures by Bill Parker. Also, changing exhibit of holograms. Through Jan. 30, 1988: 1986 Wildlife Photography Exhibition. Through Jan. 2, 1988: paintings and photographs by Asian artists Walter Poon, Evelyn Hiu, and Xiang Ming Zeng. Through Jan. 3, 1988: "Puzzles Old and New," collection of puzzles from ancient to modern times.
NEW ENGLAND SCHOOL OF ART & DESIGN (536-0383)
Gallery 28, 28 Newbury St., Boston. Mon., Fri. 9 a.m.-5 p.m. Tues.-Thurs., 9 a.m.-9 p.m. Through Nov. 25: paintings by Toby Atlas.
NORTHEASTERN UNIVERSITY
Northeastern University Art Gallery (437-2355), Dodge Library, 2nd floor, 360 Huntington Ave., Boston. Mon.-Fri. 9 a.m.-5 p.m., Sat. and Sun. 1-5 p.m. Through Dec. 12: works by Robert Wells.
Richards Gallery (437-2249), Richards Hall, 360 Huntington Ave., Boston. Mon.-Fri. 8 a.m.-9 p.m., Sat. 9 a.m.-1 p.m. Free. Through Dec. 4: paintings by Eléanor Steinadler and Maureen Gannon.
PHILLIPS ACADEMY(475-7515) Andover
Addison Gallery, Tues.-Sat. 10 a.m.-5 p.m., Sun. 2:30-5 p.m. Through Nov. 29: "Tilly Woodward: Works on Paper." Also, "Photography Within," works by Erica Adams, Orly Azran, Steve Gildea, and Denny Moers. Through Dec. 13: "Eadweard Muybridge: Motion Studies," plates from the "Animal Locomotion" series.
PINE MANOR COLLEGE (731-7000), 400 Heath St., Chestnut Hill.
Hess Gallery, Mon.-Thurs. 8 a.m.-10 p.m., Fri. 8 a.m.-6:30 p.m., Sat. 10 a.m.-6 p.m., Sun. noon-6 p.m. Through Dec. 14: "The Search: Works on Paper," works by Dimitri Hadzi.
RHODE ISLAND SCHOOL OF DESIGN (401-331-3511)
Museum, 224 Benefit St., Providence, RI. Tues., Tues., Wed., Fri., Sat. 10:30 a.m.-5 p.m., Thurs. noon-8 p.m., Sun. 2-5 p.m. Admission $1, 50¢ seniors, 25¢ children. Free on Sunday. Through Jan. 3, 1988: "From Copley to O'Keeffe," American painting and sculpture from the permanent collection. Through Jan. 24: "Ottoman Turkish Art." Through Jan. 4, 1988: "Meisho: Famous Places in Japanese Prints by Hiroshige." Through Dec. 20: "John Prip: Master Metalsmith."
SALEM STATE COLLEGE (745-0556)
352 Lafayette St., Salem.
Winfisky Gallery. Mon.-Fri. 10 a.m.-10 p.m., Sat.-Sun. noon-10 p.m. Through Nov. 21: oils by Susan Anderson. Nov. 22-Dec. 12: "Alix Hegeler: Paintings."
SCHOOL OF THE MUSEUM OF FINE ARTS (267-6100, ext. 655)
Grossman Gallery, 230 the Fenway, Boston. Mon.-Fri. 11 a.m.-8 p.m. Sat., Sun. 1-5 p.m. Through Dec. 1: "Undercurrents: Rituals and Translations."
SIMMONS COLLEGE
Trustman Art Gallery (738-2145), 4th floor, 300 the Fenway, Boston. Mon.-Fri. 10 a.m.-4:30 p.m. Gallery closed Nov 26,27. Through Nov. 25: "Lands of Enchantment," paintings and sculpture by Boston-area artists.
SMITH COLLEGE
Museum of Art (413-584-2700, x2760), Northampton. Tues.,-Sat. noon-5 p.m., Sun. 2-5 p.m. Through Dec. 18: "Jerome Liebling: Massachusetts."
SOUTHEASTERN MASSACHUSETTS UNIVERSITY (999-8014)
Gallery (999-8564), Group VI Building, Old Westport Road, North Dartmouth. Mon.-Fri., noon-4 p.m. Through Nov. 30: wood constructions and traps by John Udvardy.
THAYER ACADEMY (843-3580)
Thayer Academy Gallery, 745 Washington St., Braintree. Mon.-Fri. 8 a.m-3 p.m. during school year. Through Dec. 11: "Advertising Art."
TUFTS UNIVERSITY (628-5000)
Gallery Eleven, Cohen Arts Center, Talbot Ave., Medford. Mon.-Fri. noon-4 p.m. or by appointment. Through Nov. 20: sculpture by Mary Mead.
Wessell Library , Professors Row and College Ave., Medford. Daily 10 a.m.-8 p.m. Through Jan. 3, 1988: new paintings by Frankie Gardiner.
UNIVERSITY OF LOWELL
Gallery 410 (452-5000, ext. 2316), Wilder St., Student Union Bldg. Mon.-Thurs., 1-4 p.m. Through Nov. 24: "Wakeful World," painted-wood constructions by Barbara Berry.
O'Leary Library, South Campus, Tues.-Thurs. 1-4 p.m. Through Dec. 4: alumni exhibition.
UMASS/BOSTON
College of Public and Community Service, 100 Arlington St., first floor, Boston. Mon.-Fri. 10 a.m.-7 p.m. Sat. 11 a.m.-5 p.m. Nov. 20-Dec. 20: "Missing Persons: A Tale of Two Cities," photographs of homeless people by Jerry Berndt and Phil Farnsworth. Sponsored by Boston Justice for All.
Harbor Art Gallery (929-8282), Harbor Campus, Columbia Pt., Dorchester. Mon.-Fri. 9 a.m.-5 p.m. Through Nov.: "Emergence of the Irish Painter: David O'Dougherty."
WALNUT HILL SCHOOL OF PERFORMING ARTS, 12 Highland St., Natick.
Pooke Gallery (653-4312, x25), 12 Highland St., Natick. Mon.-Sat. 9 a.m.-6 p.m. Through Dec. 9: recent works by John Baker.
WELLESLEY COLLEGE (235-0320), off Rte. 135, Wellesley.
College Museum, Jewett Arts Center. Mon.-Sat. 10 a.m.-5 p.m., Sun. 2-5 p.m. Through Jan. 3, 1988: "Sculptor and Architect: a Collaboration." Through Jan. 10, 1988: 19th- and 20th-century drawings from the permanent collection.
Margaret Clapp Library. Mon.-Fri. 9:15 a.m.-midnight. Sat. 9 a.m.-9 p.m. Sun. 10 a.m.-midnight. Through Dec.: "Nancy Drew, the Hardy Boys, and Friends: Stratemeyer Books for Boys and Girls."
WHEATON COLLEGE (285-7722), Norton.
Watson Gallery, daily noon-4 p.m. Through Dec. 15: "*Life*: The Second Decade, 1946-1955."
WILLIAMS COLLEGE
College Museum (413-597-2429), Willamstown. Mon.-Sat. 10 a.m.-5 p.m. Sun. 1-5 p.m. Through Jan. 3: "Fluxus: 25 Years," exhibit documenting the avant-garde art movement. Through Jan. 17, 1988: "Jim Dine Prints 1977-1985."

BOOKS

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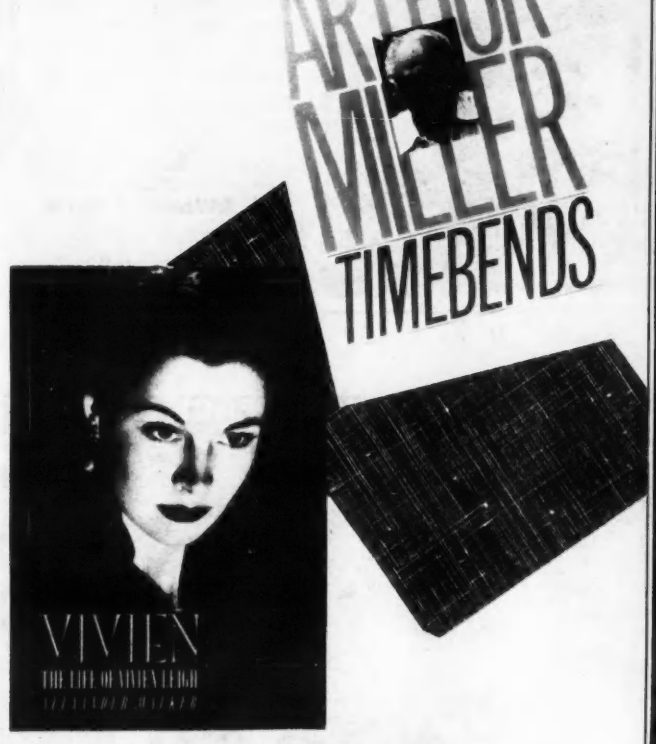

Harvard, Kendall and Longwood are open Sundays through Christmas.

HARVARD SQUARE Cambridge M - Sat. 9:20 a.m. - 5:45 p.m., Thurs. 'til 8:30 Sundays in November 12:00 - 7:00 p.m.
MIT COOP AT KENDALL 3 Cambridge Center M - Fri. 9:15 a.m. - 7:00 p.m., Sat. 9:15 a.m. - 5:45 p.m. Sundays in November 12:00 - 7:00 p.m.
DOWNTOWN COOP 1 Federal St. M - Fri. 9:15 a.m. - 5:30 p.m.
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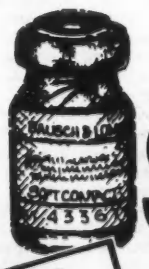

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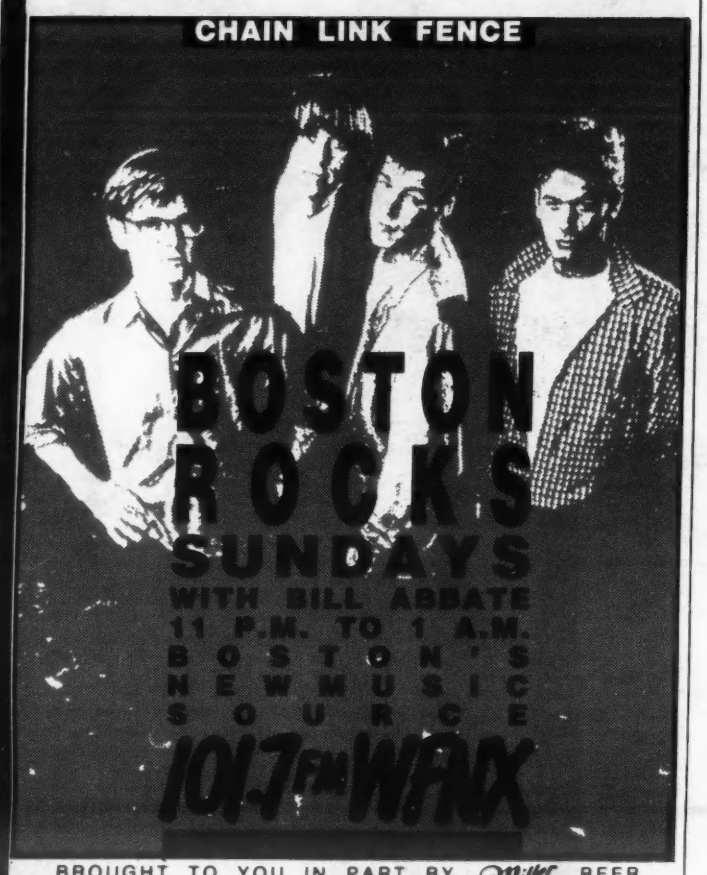

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PLAY BY PLAY

compiled by Skip Ascheim

ABSENT FRIENDS. This surprisingly unfunny and disappointingly uncomplex Alan Ayckbourn farce about contemporary relationships relies on leaden dialogue and labored references to the past for laughs, and the plodding plot isn't ashamed to turn on the silliest of idiosyncrasies. It's a doughy confection sprinkled with a few stale raisons d'être, on which the New Rep company chews lustily; but the play still goes down like cardboard. Presented by the New Repertory Theatre at the Newton Arts Center, 61 Washington Park, Newton (332-1646), through November 22. Curtain is at 8 p.m. on Friday, at 5 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $9 to $12; $2 discount for students and seniors.

AFTER THE FIRST DEATH. Solo performance by Julie Rochlin, described as a "physical, spoken, and visual litany for the dead based on personal experience of loss." At Mobius, 354 Congress Street, Boston (542-7416), through November 22. Curtain is at 8 p.m. Friday through Sunday. Tix $6. (See review in this issue.)

THE AMERICAN WRITER'S SERIES. Script-in-hand performances of works-in-progress. November 23: *Unconditional War*, by Toni Press, deals with the Civil Rights movement and the Vietnam War during the early years of the Johnson administration. Presented by New Voices at the First and Second Church, Berkeley and Marlborough Streets, Boston (357-5667). Curtain is at 7:30 p.m. on Monday. Tix $5.

AND A NIGHTINGALE SANG. C.P. Taylor's bittersweet drama details the struggles of a British working-class family during World War II. Presented by the Worcester Forum Theatre Ensemble at the Center for the Performing Arts, 6 Chatham Street, Worcester (799-9166), through December 13. Curtain is at 8 p.m. Thursday through Saturday and at 2 and 7:30 p.m. on Sunday. Tix $9 to $12.

THE ARCHBISHOP'S CEILING. East Coast premiere of Arthur Miller's 1977 drama, which "explores the dilemma of the creative artist in a totalitarian society." Presented by the Bright Lights Theatre Company at Churchill House, Brown University, Providence (401-724-8030), through December 20. Curtain is at 8 p.m. Thursday through Saturday. Tix $8.50; $7.50 for students and seniors.

THE ATLANTIC BEACHES. This brooding, enigmatic play by Marguerite Duras (who wrote the screenplay for *Hiroshima, mon amour*), a frustrated wife's tale — of a recent, brief infidelity after 17 years of conspicuous monogamy — is a series of expository dialogues that alternately rehash the past and dribble out bits of the present. In this American premiere production, the work's naturalistic setting is replaced by an abstract, mostly empty space surrounded by microphones, into which the actors — occupied with stylized confrontations and lots of balletic writhing, bodily entwining around mike stands, and darting importantly about — speak most of their lines. Presented by Theatre S. as part of its *Trans/Actions* series at St. Peter's Church, 838 Massachusetts Avenue, Cambridge (625-6087), through November 21. Curtain is at 8 p.m. on Friday and at 8 and 10 p.m. on Saturday. Tix $10; $6.50 for students.

BANNED IN THE WESTERN SUBURBS. "The complete, unexpurgated" Judith Black; the storyteller who's been "blacklisted by a parent review board" recounts her personal adventures, along with "Deborah and Simon," a "semi-comic piece that mirrors the universal insecurities of love and sex." Presented by Storytellers in Concert at Welch Auditorium, Lesley College, Mellen and Oxford Streets, Cambridge (391-3744), November 20 through December 6. Curtain is at 8 p.m. on Friday and Saturday and at 7 p.m. on Sunday. Tix $8; $5 for students and seniors. (See review in this issue.)

BIG RIVER. The Tony-winning musical adaptation, with book by William Hauptman and music by Roger Miller, of Mark Twain's *Huckleberry Finn*. Romain Fruge is Huck, with Michael Edward-Stevens as Jim. At the Colonial Theatre, 106 Boylston Street, Boston (426-9366), through December 6. Curtain is at 8 p.m. Monday through Saturday (except Thursday, no performance), with matinees at 2 p.m. on Friday (November 27 only) and Saturday and at 3 p.m. on Sunday. Tix $21 to $40. (See review in this issue.)

CHERRY. Premiere run of the musical that, "inspired by Scollay Squarish vaudeville, takes you from the tenderness of young love to the mechanisms of 20th-century survival." At Nucleo Eclettico, 216 Hanover Street, Boston (367-8056), indefinitely. Curtain is at 8 p.m. Thursday through Saturday. Tix $10 to $12.

THE CHILDREN'S HOUR. Lillian Hellman's drama about two schoolteachers accused by a vindictive student of being lesbians. At the Footlight Club, Eliot Street, Jamaica Plain (524-6506), through November 21. Curtain is at 8 p.m. on Friday and Saturday. Tix $8.

A CHRISTMAS CAROL. Richard Kneeland is Scrooge in the Adrian Hall/Richard Cumming adaptation of the Dickens fave. At Trinity Repertory Company, 201 Washington Street, Providence, Rhode Island (401-351-4242), November 27 through December 27. Curtain is at 2 and 8 p.m. on Friday and Saturday and at 2 and 7 p.m. on Sunday. Tix $16 to $24; $10 for children 12 and under at matinees.

THE DIARY OF ANNE FRANK. The drama by Frances Goodrich and Albert Hackett, about the Amsterdam adolescent who, with her family, hid from the Nazis for more than two years. Shocking news 30 years ago, the raw material accounted for a lot of the play's emotional impact; today it has to earn its tears. Daniel Schay's carefully directed production is respectable enough (and enlivened by some solid performances, particularly Joseph Costa's as a prophetic Otto Frank), but it can't hack away the melodramatic fat fast enough. At the Merrimack Repertory Theatre, Liberty Hall, 50 East Merrimack Street, Lowell (454-3926), through November 28. Curtain is at 8 p.m. on Monday and Wednesday through Friday, at 2 and 8 p.m. on Saturday, and at 7 p.m. on Sunday. Tix $10 to $17; $7 to $12 for students and seniors.

EXTREMITIES. William Mastrosimone's lurid study of a near-rape-victim's vengeance. At Your Theatre, 71 Maxfield Street, New Bedford (993-0772), through November 21. Curtain is at 8 p.m. on Friday and Saturday. Tix $6 to $8; discounts for students and seniors.

FALL FESTIVAL OF ONE-ACTS. Gary Ralph's *The Formation of the City-State in Ancient Mesopotamia: A Hamburger Musical*, "a spoof of scholarship and showbiz"; Rosanna Yamagawa Alfaro's *Fresh From Detroit*, about an unwelcome guest in London; and Dermot Davis's *And Love Lies Bleeding*, which "shows how a newly married couple copes with change." Presented by Playwrights' Platform at Blacksmith House, 56 Brattle Street, Cambridge (254-4482), November 21 and 22. Curtain is at 8 p.m. on Saturday and at 3 p.m. on Sunday. Tix $3.

FORBIDDEN BROADWAY 1987. The latest Boston edition of Gerard Alessandrini's musical feast cooks the goose of Broadway into a parodistic pâté that's perfectly delicious. Of course, the satire's affection is a given: where Broadway's concerned, nothin' says lovin' like being shoved into Alessandrini's oven. And at *Forbidden Broadway*'s best, Alessandrini's lyric wickedness (the tunes are Broadway's own) is abetted by first-class impersonation by the show's long-running cast. At the Terrace Room, Boston Park Plaza Hotel, 64 Arlington Street, Boston (357-8384), indefinitely. Curtain is at 8 p.m. Tuesday through Friday, at 7 and 10 p.m. on Saturday, and at 3 and 6 p.m. on Sunday. Tix $15 to $21.50.

THE FOREIGNER. Larry Shue's Off Broadway comedy hit, about a shy guy who pretends not to be able to speak English. At the Foothills Theatre, Worcester Center, Worcester (754-4018), through December 6. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 9 p.m. on Saturday, and at 8 p.m. on Sunday, with 2 p.m. matinees on Thursday and Sunday. Tix $9 to $16.

GILLETTE. "Revised and expanded" version of William (*Big River*) Hauptman's offbeat comedy about a couple of drifters seeking their fortunes in the oil-boom town of Gillette, Wyoming. Presented by the American Repertory Theatre at the Loeb Drama Center, 64 Brattle Street, Cambridge (547-8300), November 27 through January 22. Curtain is at 8 p.m. on Friday and Saturday and at 2 and 8 p.m. on Sunday. Tix $13 to $26.

LE GRAND DAVID AND HIS OWN SPECTACULAR MAGIC COMPANY. Stage magic "reminiscent of the sunrise of the century" by the 60-member troupe, which has enjoyed a continuous run topping 1100 performances since 1977. At the Cabot Street Cinema Theatre, Beverly (927-3677), indefinitely. Curtain is at 3 p.m. on Sunday. Tix $7; $5 for children under 12. A smaller version appears at the Larcom Theatre, Beverly (927-3677), through December 23. Curtain is at 1:45 p.m. on Saturday (November 21 only). Tix $7 to $10; $5 to $8 for children under 12.

GUILTY CHILDREN. Improvisational comedy. At Cantares, 13 Springfield Street, Cambridge (782-8799), indefinitely. Curtain is at 8:30 p.m. on Saturday. Tix $6. Also at Dick Doherty's Comedy Vault, 124 Boylston Street, Boston (267-6626), indefinitely. Curtain is at 9 p.m. on Thursday. Tix $6.

HARPIES BIZARRE. Lydia Sargent's feminist satire "looks at the situation of women through the eyes of Jerry Payswell and His All Gals Choir." At the Newbury Street Theater, 565 Boylston Street, Boston (262-7779), through December 19. Curtain is at 8 p.m. Thursday through Saturday. Tix $4 to $6. (See review in this issue.)

HAY FEVER. Noel Coward's 1924 comedy, about the eccentric Bliss family and their weekend guests, was written in one weekend, and it shows — particularly in the third act, which contains about as much dramatic matter as a 30-second tag on a sitcom. But the first two acts at least take the trouble to sketch out a serviceable formula, and the script contains generous dollops of sustaining wit. Ron Ritchell's sprightly-*cum*-dignified staging revels in the fruits of restraint, and the production gleams with polished comic performances. At the Lyric Stage, 54 Charles Street, Boston (742-8703), through November 29. Curtain is at 8 p.m. Wednesday through Friday, at 5 and 8:30 p.m. on Saturday, and at 3 p.m. on Sunday. Tix $10 to $13.

I'LL BE BACK BEFORE MIDNIGHT! A serviceable if not spectacular Boston-area premiere production of Peter Colley's comedy-thriller set in a remote farmhouse. The play is hardly a giant step for bogymankind, but at least it amuses with its mix of *Deathtrap* and claptrap. Toward the beginning, the show's a howler — boldly derivative and drolly ominous. But as the evening progresses (and it's a short one that seems to drag on forever), the tension comes to emanate not from our fear of what will happen next but from anticipating the inevitable: it's like waiting for the other "boo" to drop. At the Nickerson Theatre, 30 Accord Park Drive, Norwell (871-2400), through November 29. Curtain is at 8 p.m. Tuesday through Thursday, at 8:30 p.m. on Friday and Saturday, and at 7 p.m. on Sunday, with 2 p.m. matinees on Saturday and Sunday. Tix $14 to $17.

THE LIFE AT GROUND ZERO. Premiere of local physician and author Samuel Shem's play, about three people — a pronuke military officer, his wife, and his brother, a peacenik doctor — "trying to come to terms with life in the nuclear age." At the Blackburn Theater Company, 8 Elm Street, Gloucester (283-9410), through December 13. Curtain is at 8 p.m. Friday through Sunday. Tix $10 to $12.50; discounts for students and seniors. (See review in this issue.)

LOOT. Joe Orton's hilariously perverse corpse-and-robbers farce satirizes crooks, police, and the rest of the middle class. But for all its discomforting truthfulness, the play is hardly realistic. With its dialogue ricocheting between the pithy and the baroque and its characters between mayhem and panic, it requires an effortless but marked stylization. Here it tends to dribble like an epigrammatic faucet stuck on lukewarm. Alternately hesitant and flailing, the Alley production, though cloaked in what critic John Lahr calls "a veneer of normality," lacks the dark sheen of threat, the marauding insolence integral to Orton. At the Alley Theatre, 1253 Cambridge Street, Cambridge (491-8166), through December 12. Curtain is at 8 p.m. Thursday through Sunday. Tix $12.

SHARON MCKNIGHT. The celebrated San Francisco cabaret performer sings "ribald ditties, brassy ballads, and country-western heart-tuggers." At Club Café, 209 Columbus Avenue, Boston (536-0972), through November 22. Curtain is at 10 p.m. and midnight on Friday and Saturday and at 10 p.m. on Sunday. Tix $6 to $8.

MEN IN MOTION. Displaying no more flesh than the naked-seeking eye can see on an American beach, well-built male dancers strip while gyrating under pulsing lights to piped-in boinga-boinga in this "high-energy revue for ladies." Visually speaking, the show might be described as gluteus to the max, but for shock value it's like a Tupperware party with beefcake — especially considering how well the lid is kept on. At the Palace, 1500 Broadway, Saugus (321-1660), indefinitely. Curtain is at 8 p.m. Thursday through Sunday. Tix $10; $16.95 including dinner. Another company is at Nick's, 100 Warrenton Street, Boston (482-0930), indefinitely. Curtain is at 8 p.m. Wednesday through Saturday. Tix $15.

THE MIRROR. A "transcultural performance event," by dancer/choreographer Sharon Weiner, in which a multidisciplinary group of artists "takes the audience on a journey through time" to consider "the nature of thought from ancient India through the transcendentalist period in New England to the present day." At the Cambridge Multicultural Arts Center, 41 Second Street, Cambridge (577-1400), November 20 and 21. Curtain is at 8 p.m. on Friday and Saturday. Tix $8; $6 for students and seniors.

THE NORMAL HEART. Larry Kramer's acclaimed if controversial AIDS drama receives its Boston premiere at Triangle Theatre Company, under the direction of Steven O'Donnell. The play "takes a serious look at both the political and personal implications of AIDS, centering specifically on the early struggles of doctors to identify and treat the disease, the inability of the gay community to join together into a single voice to combat the threat, and the lack of response from the New York City government." At the Paramount Penthouse Theatre, 58 Berkeley Street, Boston (426-3550), through December 12. Curtain is at 8 p.m. on Friday and Saturday. Tix $12.50.

NUNSENSE. Dan Goggin's Off Broadway musical, which won the 1986 Outer Critics' Circle Award, recounts the trials of the Little Sisters of Hoboken, who stage a talent show in order to raise money to bury four of their number, inadvertently poisoned by the convent cook. Most of the onstage shenanigans — excluding an amusing "dying-nun ballet" and a ventriloquist act featuring surly Sister Mary Annette — by the show's five singing, dancing, habit-clad nuns are about as dumb as the premise. At the Charles Playhouse, 74 Warrenton Street, Boston (426-6912), through January 3. Curtain is at 8 p.m. Tuesday through Friday (except Thursday, no performance) and at 6 and 9 p.m. on Saturday, with matinees at 2 p.m. on Wednesday and Friday and at 3 p.m. on Sunday. Tix $15.50 to $26.50.

THE ODD COUPLE. Oscar and Felix resurface, in the unsinkable Neil Simon classic. At StageWest, 1 Columbus Center, Springfield (413-781-2340), November 24 through December 27. Curtain is at 8 p.m. Tuesday through Saturday and at 7:30 p.m. on Sunday, with matinees at 2 p.m. on Wednesday and Sunday. Tix $10 to $22.50.

OLIVER! Lionel Bart's relentlessly cheerful musicalization of Charles Dickens's *Oliver Twist*, featuring high-stepping vaudevillian waifs, Broadway show tunes, and a happy ending (Fagin escapes, promising to turn over a new leaf!). The show as written retains some of the novel's bitter flavor, but this production, which hasn't a whiff of Dickensian eccentricity or humor, adventure or suspense, pounds it out with an upbeat hammer. At the Wheelock Family Theatre, 180 the Riverway, Boston (734-5203), through November 22. Cur-

tain is at 7:30 p.m. on Friday and Saturday and at 3 p.m. on Sunday. Tix $6.

PHOBIAS! THE MUSICAL. In its first fully scripted effort, NETworks, the New Ehrlich's resident comedy troupe, explores such exotic contemporary maladies as "octadecaphobia" — fear of the '80s. The story concerns a young woman who has locked herself in her room for the past 14 years (must've had a touch of septadecaphobia, as well). Alas, the show is a hybrid pretend-play seemingly cooked up from a pound of improv, a cup of musical revue, and a dash of arbitrary incident — all adding up to a vanilla mishmash masquerading as a book musical. At the New Ehrlich Theatre, 539 Tremont Street, Boston (482-6316), through November 22. Curtain is at 8 p.m. on Friday, at 5 and 8:30 p.m. on Saturday, and at 2 p.m. on Sunday. Tix $8 to $15.

REUNION and THE GREAT NEBULA IN ORION. Two one-acts dating from the early '70s, when making contact was the thing. David Mamet's *Reunion*, in which a recovering alcoholic is reunited with his daughter after a 20-year separation, is an artificially sweetened trifle, whereas Lanford Wilson's *The Great Nebula in Orion*, about two college chums who meet by chance years later, is pungent with natural juices both sweet and sour. The Mamet's negligible, but under Laurie Zallen's fluid and exacting direction, Kristin Johnson and Sally Schwager invest Wilson's off-the-rack material with couturier credibility, ending up luxuriating in desolation. At the Charlestown Working Theater, 442 Bunker Hill Street, Charlestown (242-3534), through November 21. Curtain is at 8 p.m. on Friday and Saturday. Tix $10.

SANCTUARY: THE SPIRIT OF HARRIET TUBMAN. Multimedia production using music, puppetry, masks, and projections to dramatize the story of the underground railroad of the 1850s, drawing parallels with today's Sanctuary movement, which aids Central American refugees. Presented by Underground Railway Theater at Main Auditorium, Southeastern Massachusetts University, North Dartmouth (999-8136), November 21. Curtain is at 7:30 p.m. on Saturday. Tix $2; $1 for children under 12.

SHEAR MADNESS. The dramatis personae of this audience-participation whodunit, which is now the longest-running nonmusical in American theater history, continue to comb Newbury Street for the murderer of a classical pianist who lived over the beauty salon where the show is set. At the Charles Playhouse, Stage II, 74 Warrenton Street, Boston (426-5225), indefinitely. Curtain is at 8 p.m. Tuesday through Thursday and on Friday (November 20 only), at 6:30 and 9:30 p.m. on Friday (November 27 only) and Saturday, and at 7:30 p.m. on Sunday (November 22 only), with a 3 p.m. matinee on Sunday. Tix $16 to $19; $10 for seniors and student rush.

SHEBOPPIN'. The new '60s musical, set in a beauty parlor and featuring 25 of the most popular songs of the '50s and '60s, created by Fran Charnas, Michael Oster, and John B. Welch. *Sheboppin'* tries desperately to convince you it's a great ball of fire, and indeed there are sparks; but most of it, a tedious and silly dramaturgical effort, could be put out with your fingers. Still, the four young performers are talented, and each has her musical moment to shine — whether in praise of Jerry Lee Lewis or of female masochism. At the Wilbur Theatre, 246 Tremont Street, Boston (423-4008), through December 6. Curtain is at 8 p.m. Tuesday through Friday and at 6 and 9:30 p.m. on Saturday, with matinees at 2 p.m. on Thursday and at 3 p.m. on Sunday. Tix $19.50 to $27.50.

SHE LOVES ME. The 1963 romantic musical comedy by Sheldon Harnick and Jerry Bock. At the Turtle Lane Playhouse, 283 Melrose Street, Newton (244-0169), through December 12. Curtain is at 8 p.m. on Friday and Saturday and at 7 p.m. on Sunday. Tix $10 to $12.

TEN PERCENT REVUE. Tom Wilson Weinberg's acclaimed "musical celebration and contemplation of the joy and pain of the gay lifestyle," having done two successful seasons in Provincetown and a national tour, moves to the new Club Cabaret. At Club Café, 209 Columbus Avenue, Boston (536-0972), through December 6. Curtain is at 7:30 p.m. Tuesday through Sunday (November 29 only). Tix $12 to $14.

TODAY, I AM A FOUNTAIN PEN. Israel Horovitz's Off Broadway hit (part of a trilogy based on Morley Torgov's *A Good Place To Come From* that also includes *A Rosen by Any Other Name* and *The Chopin Playoffs*) is a gentle coming-of-age comedy set in a Jewish home in Sault Sainte Marie, Canada, during the early days of World War II. In this warm-hearted and mostly sure-footed production, 11-year-old Jesse Doherty's pugnacious if hardly Talmudic Irving (the play's 10-year-old hero, a wisecracking kosher kid with a yen for pigmeat) is fresh in every sense; and the entire Richard McElvain staging has a Yiddishe lilt worthy of Tevye. It would be nice if the play were streamlined enough to be performed with its sequels, but even by its lonesome, it's an immensely enjoyable, backward-harking trifle, dedicated to the disapproval — and acceptance — of hypocrisy. At the Gloucester Stage Company, 267 East Main Street, Gloucester (281-4099), through December 6. Curtain is at 8:30 p.m. on Friday (November 20), at 2 and 8:30 p.m. on Friday (November 27), at 6 and 9 p.m. on Saturday, at 5 p.m. on Sunday (November 22), and at 2 and 5 p.m. on Sunday (November 29). Tix $11 to $14.50.

THE WINTER'S TALE. Shakespeare's romance of jealousy and redemption is directed by Sharon Ott, artistic director of the Berkeley Repertory Theatre. Presented by the Huntington Theatre Company at the Boston University Theatre, 264 Huntington Avenue, Boston (266-3913), November 28 through December 20. Curtain is at 8 p.m. on Saturday and at 7 p.m. on Sunday. Tix $12 to $27.

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CURRENTS

HERE'S WHAT'S HOT ON WFNX FOR THE WEEK OF 11/22/87

TOP 25 ALBUMS:

RANK	ARTIST	TITLE	LABEL
1)	THE SMITHS	Strangeways Here We Come	Sire
2)	PUBLIC IMAGE LIMITED	Happy?	Virgin
3)	O-POSITIVE	Cloud Factory	Link
4)	R.E.M.	Document	I.R.S.
5)	SQUEEZE	Babylon and On	A&M
6)	THE SCREAMING BLUE MESSIAHS	Bikini Red	Elektra
7)	INXS	Kick	Atlantic
8)	DEPECHE MODE	Music for the Masses	Sire
9)	THE ALARM	Eye of the Hurricane	IRS
10)	STING	Nothing Like the Sun	A&M
11)	BRYAN FERRY	Bete Noire	Reprise
12)	THE DUKES OF STRATOSPHEAR	Psonic Psunspot	Geffen
13)	IT'S IMMATERIAL	Life's Hard & Then You Die	A&M
14)	LOVE & ROCKETS	Earth, Sun, Moon	RCA
15)	THE HOUSEMARTINS	The People Who Grinned Themselves to Death	Elektra
16)	GENE LOVES JEZEBEL	House of Dolls	Geffen
17)	THE JESUS AND MARY CHAIN	Darklands	Warner
18)	THE RAMONES	Halfway to Sanity	Sire
19)	THE SILENCERS	A Letter from St. Paul	RCA
20)	ICEHOUSE	A Man of Colours	Chrysalis
20)	THE NORTHERN PIKES	Big Blue Sky	Virgin
22)	DUMPTRUCK	For the Country	Bigtime
23)	THE BOLSHOI	Lindy's Party	Big Time
24)	10,000 MANIACS	In My Tribe	Elektra
25)	THE CARS	Door to Door	Elektra

TOP 10 SINGLES:

1)	THE SISTERS OF MERCY	This Corrosion	Elektra
2)	THAT PETROL EMOTION	Genius Move	Virgin
3)	THE REPLACEMENTS	Can't Hardly Wait	Sire
4)	THE BANGLES	Hazy Shade of Winter	Columbia
3)	THE WEATHERMEN	Poison	Play It Again Sam
6)	M/A/R/R/S	Pump Up the Volume	4th & Broadway
7)	SHONA LAING	(Glad I'm) Not a Kennedy	Virgin
8)	THE CALL	Walk Walk	Sire
9)	AZTEC CAMERA	Deep & Wide & Tall	Sire
10)	FIELDS OF THE NEPHILIM	Preacher Man	Beggars Banquet

TOP 5 LOCAL SONGS:

1)	DUMPTRUCK	For The Country	Big Time
2)	BIG DIPPER	Heavens	Homestead
3)	TREAT HER RIGHT	Treat Her Right	Demon
4)	HERETIX	Ready For the Now	Monolith
5)	GANG GREEN	We'll Give It To You	Road Racer

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BOSTON'S NEWMUSIC SOURCE

OFF THE RECORD

compiled by Jimmy Guterman

THIS WEEK

★/★★★★**Waylon Jennings, A MAN CALLED HOSS (MCA).** For confirmed Waylon fans, a must; for stangers, worthless. At 50, the Texas singer/songwriter/guitarist can look back on a tremendously successful (albeit rocky) career that has established him as one of the icons of country music. *A Man Called Hoss* is an "audio-biography," subtitled "The story of my life — before somebody gets it wrong." It's fascinating hearing Jennings Outlaw try to find his place in the Tradition. His gritty, purified baritone holds up admirably 30 years after his first recordings, but *Hoss* is maudlin and unrevealing. He sings his tune about his pill-scarfing period, "Rough and Rowdy Days," as if deploying the word "rowdy" were an adequate substitute for conveying it. It's too bad that Jennings wanted to make his audio-biography solemn, because his lighter moments are still smashing.

★★★★**J.J. Johnson, SAY WHEN (Bluebird, CD).** J.J. Johnson, the pre-eminent bebop trombonist, has experienced an on-and-off career as an active performer. The poll-winning instrumentalist seems prepared to return in earnest, and we should also welcome this reissue of modest material he recorded for RCA in the mid '60s. *Say When* contains 15 jazz standards and originals, including a few of Johnson's more "serious" pieces ("El Camino Real," sections of his "Euro" suite). It displays his ability to exploit each voice in his ensembles, obtaining broad orchestral effects without straining or screaming. The settings also brought out the best in Johnson the trombonist, who maintained a timbral and dynamic dialogue with his own arrangements.

★★★½**Daniel Lentz, THE CRACK IN THE BELL (Angel).** Californian minimalistic composer Lentz writes complicated pieces that fool the ear into thinking them simple. Even the most skeletal material on this composition for synthesizers and voices is daunting listening. His most effective techniques are his exploitation of echo as a deterministic process and his polytonalities, which stretch the already too-established conventions of minimalism. In the title track, he sets his electronic ensemble against a chamber orchestra, and the crescendos of the brass instruments suggest that he is one of the few cut-down advocates who understand the strengths and limitations of symphonic instruments.

★★★★**BUSTER POINDEXTER (RCA).** David Johansen's transfiguration into saloon singer Buster Poindexter started as a low-key lark, but it has transcended its frivolousness and revealed its utility as a cagy survival tactic. He hasn't sung with such purpose in years, spraying out gravelly yells with abandon, and the jump-blues feel of many cuts here loosens him up, lending a slightly screwball spin to his phrasing as well as to the band's juicy playing. Pianist Joe Delia provides a dusky, barroom glow; guitarist Brian Koonin brings a terse, wound-up phrasing to even the most offhand comment. Jesse Stone's "Smack Dab in the Middle," with its gleeful wallowing in every excess available to man, lets Poindexter catch the blitzed-out hedonism endemic to rock without succumbing to the standard party-hearty clichés. And, as if to prove that this isn't some kindly retro pose, Poindexter seizes upon Arrow's recent soca hit "Hot Hot Hot" and turns it into the sort of cross-cult novelty that could catch anyone by surprise. Then there's the sensitive turn on Lulu's "Oh Me Oh My (I'm a Fool for You Baby)," his thanks-for-the-memories with a remake of his original "Heart of Gold," and more and more . . .

PREVIOUS

★★★½**Alpha Blondy, APARTHEID IS NAZISM (Shanachie).** One of the most agile and sensuous reggae albums this year is not even by a Jamaican. Alpha Blondy hails from the Ivory Coast, and his *Apartheid Is Nazism* is both the most easygoing and most thorough-going translation of the Jamaican idiom to Africa. Blondy sings in four languages, but if the lyrics to the title song and "Come Back Jesus" are any indication, he's not eloquent in as many. Still, Blondy keeps countering doubts with touches like the uplifting hook-and-lilt procession of "Afriki," with its honeyed fade-out chanting, and the tart guitar reporting from Yao Mao and Christian Polloni (blues fierce on "Jah Houphouet," Hendrix-enriched for "Kiti"). Add a flair for instrumental breaks that include just enough welterweight dub and rhythm improvisation, and you have a record pitching the best argument yet that reggae has "gone international" with more fervor and dignity intact than anyone had a right to expect.

★★★★**Jonathan and Darlene Edwards, JONATHAN AND DARLENE'S GREATEST HITS (Corinthian CD).** The title is misleading. Jonathan and Darlene Edwards are more than pop musicians — *much* more. For many years they've been at the forefront of the musical avant-garde. Jonathan's daredevil keyboard syncopations are equaled only by Darlene's uncanny instinct for microtonalities. Although some opera singers have come close, none has ever matched her ability to sing in so many different keys at once. Since the Edwardses never make personal appearances, one rumor dares to suggest that the entire enterprise is an elaborate hoax perpetrated by pop vocalist Jo Stafford and her husband, bandleader Paul Weston. But how could mere popular musicians bring off anything so technically daring, so far ahead of what the most serious composers are attempting? Highlights here include Darlene's intense rendition of "Stayin' Alive," which, the liner notes tell us, sent her straight from the recording studio to the hospital, and "I Love Paris," with its subtle allusions and spine-tingling mimetic effects ("In the winter, when it drizzles," etc.). I wish the CD also included their sublime version of "It's Magic," the song that originally placed them on the cutting edge. *(Lloyd Schwartz)*

★★★**FOSTER AND LLOYD (RCA).** Singer/guitarists Radney Lloyd and Bill Foster make a compatible country songwriting team. Both are proponents of succinct, lanky arrangements: Lloyd builds tunes around a single distinct line or inflection; Foster capitalizes on gnarled guitar quips. They produced this album themselves, and a defiant DIY scruffiness — rarer and rarer in C&W nowadays — enlivens the 10 songs. The album scoots across genres and influences with the determined variety of Dave Alvin's *Romeo's Escape*: Foster and Lloyd's angular country hit "Crazy Over You" sounds like midtempo rockabilly recorded on the intersection of Stax and Sun; "Turn Around" and "The Part I Know by Heart" balance Everly Brothers harmonies atop spiraling Byrds-derived riffs; "Hard To Say No" is rough, straightfaced rock. But *Foster and Lloyd* doesn't boast Alvin's command of words. Throwaway lyrics don't ruin any of the songs, but "Our love had its rise and fall" (from "What Do You Want from Me This Time?") is a typically unsatisfying clincher.

★★**Judy Mowatt, LOVE IS WAITING (Shanachie).** Singer and songwriter Mowatt was a member of Bob Marley's indispensable back-up trio the I-Threes, and with *Love Is Waiting* she seems now to have come full circle, back to her early solo LPs like *Mellow Mood* (1975). Except then the stretches of country crooning were seductive, and the soul assimilations were much more contemporary and harsh. A tipoff is that Dexter Wansel, late of Gamble & Huff and not a rootsy sort of producer, handles three tracks; but the singer's own knob adjustments have the same easy-percolating ambitions. The MOR haze that keeps lurking just beyond the borders of the record is gusted away by "Screwface," a denunciation of a sophisticated folk devil. The number wakes up her delivery and puts some sinew in the band. You're thinking how right this song is for Mowatt, how she should do lots more like it, when you notice it's the only Bob Marley item on the album.

★★★**Sister Breeze, RIDDYM RAVINGS (ROIR, cassette).** Breeze is a seasoned dub poet ("Aid Travels with a Bomb") but her freedom with more than regular, chantlike cadences and her ability to gather a band around her voice were muffled until now. *Riddym Ravings* slides toward folkie earnestness and smug cheer on "Going Home" and "Madda Africa," and the lengthy title number, off-the-wall and spooky though it is, remains too much a melodramatic-verse reading. Every other track exhorts and surprises with admirable grace. "Rhythm So Sweet" in particular twirls with a loose-limbed swing beyond the reach of all but the finest dub toasters. Breeze has the requisite fun with language; she shows more than the requisite talent for bits of literary embellishment (the mounting details in the indictment of the "Big Time Tief" are a fine example). Breeze is blowing toward Suzanne Vega fans as much as confirmed reggae listeners, but there's rigor for all in her *Ravings*.

★★★**The Smiths, STRANGEWAYS, HERE WE COME (Sire).**

★★★½**The Smiths, LOUDER THAN BOMBS (Sire).** Frustrating and engrossing, mundane and ingenious, the Smiths were dedicated to their oddity in a way that invokes simultaneous mockery and empathy: the epitome of contemporary anti-stars. One of the coups of *Strangeways*, the band's swan song, is that songwriter/whiner Morrissey has brought out the humor behind his stance, and the backup matches him with full, assured deliveries. "Death of a Disco Dancer" — tight-lipped in its lyrics, garrulous in its arrangement — could just be a snippet of a conversation about a death in the neighborhood, someone whose expandability has made the narrator confront his own expendability. "Love, peace, and harmony?", Morrissey sings bitterly against Johnny Marr's equally bitter guitar repetitions, laughing at his belief in those ideals. *Louder Than Bombs* collects early demos as well as British singles ("Hand in Glove" is the standout) and B-sides into a whole that has a surprisingly compelling cumulative impact, if only for the opportunity to trail Marr through melodic twists and turns. The more recent singles show Morrissey shedding the first-person sexual complaints as the band widens and enriches its attack. "Shoplifters of the World Unite" makes a weirdly invigorating cry of solidarity for scrappers of all stripes; "Rubber Ring" is an affecting tribute to songs that sustained lonely kids in their rooms.

★★½**Peter Tosh, NO NUCLEAR WAR (EMI America).** On his first album in four years, which came out just before his death, Tosh doggedly sticks with his preferred sequence of polemics ("Fight Apartheid," "Come Together," the title cut) and reflective anthems of idealism and faith ("Lesson in My Life" and "Testify"). Tosh's triumph is that he remained a dedicated social agitator long enough to prove for all time that, for him at least, it was more than some passing fashion. His professional tragedy is that he never discovered how to catch up his large audiences in the sweep of his angers and hopes as his more well-known singing compatriot in the Wailers could. The Word Sound and Power band and Tosh's vocals are seasoned outgrowths of American R&B, not mild imitations of it, but the most potent material Tosh can muster comprises paeans to laudible common sense like "Lesson in My Life." More often he's done in by his indifference to building dramatic tension through arrangements — most inexcusably, on the title tune. Tosh deserved a better last testament than this, and his *Equal Rights* certainly provides a superior memorial.

★★★½**Bunny Wailer, ROOTSMAN SKANKING (Shanachie).** Although reclusive Wailer has embraced dance-hall-style reggae on 1985's *Marketplace* and his upcoming *Dancehall Rules*, those who find too much regression and imitation in the form will be more interested in his recent *Rootsman Skanking*, an augmented, invigorated domestic version of 1982's *Rock 'n Groove*. *Rootsman Skanking* flows along the power lines connecting jump blues with soul with ska with funk and lets you hear how the beats turn into one another. Wailer's old-fashioned mix of courtliness and randiness in love boogies like "Rock 'n Groove" and Curtis Mayfield's "Another Dance" simply shows that he's too wisely set in his ways to become an international jet-setter. If he can trove up baubles like *Rootsman* from time to time, he'll be welcome to fish for his supper on Bull Bay in perpetuity.

★★★**Barrence Whitfield and the Savages, OW! OW! OW! (Rounder).** Singer Barrence Whitfield makes a joyful R&B noise, and his third record highlights the diversity of his band the Savages, though it still uses plenty of hoary R&B tricks. *Ow! Ow! Ow!* is the trial offering from a changing, streamlined Savages. Guitarist Milton Reder and tenor-saxophonist David Sholl display their writing skills, contributing eight originals. Complaints that this band merely rehashes common R&B forms in exhortations to choogle away spirit-soaked nights are understandable, but here most of the rhythms have opened up, and these blues grip characters a shade closer to modern urbanites than before (on "Stop Twistin' My Arm" and Ben Vaughn's "Apology Line" at least). The Savages' signature songs have always been their floor-bending, bacchanalian frat-fest dance numbers, accented by Whitfield's near-parody phlegmy-throaty scream. *Ow! Ow! Ow!* cuts "I Don't Dig Your Noise," "Stop Twistin' My Arm," "Girl from Outer Space," and "Ain't She Wild" will activate the wanton feet of the Savages' party-hound fans.

★★★**Joe Williams, EVERY NIGHT (Verve).** Williams started off in the '50s as a glib blues singer with Count Basie, but he has aged well. His voice is fuller and more resonant, with gorgeous low tones employed for judicious effect. He still emphasizes blues, including familiar standards (like "Too Marvelous for Words"), but he also mixes in newer numbers (the title track and "Same Ol' Story") and cleverly rehabs his signature "Everyday I Have the Blues" by setting it over the hypnotic triple meter of Miles Davis's "All Blues."

CLASSIC

★★★★**Charlie Rich, ORIGINAL HITS AND MIDNIGHT DEMOS (Sun import, 1985).**

★★★★**Charlie Rich, DON'T PUT NO HEADSTONE ON MY GRAVE (Zu Zazz import, 1986).** Taken together, these two albums make the best available case for Charlie Rich long before Billy Sharrill dressed up the singer/songwriter/pianist in flowing (sometimes overflowing) string arrangements. Rich came to Sun late in its heyday. His first record came out in 1958, after a few false starts, mixed with some fine turns as a session pianist; he didn't score a hit ("Lonely Weekends") for another two years. At Sun, Rich displayed an eclecticism that recalls Jerry Lee Lewis's, though more high-toned and high-minded; he came from a jazz background but recorded blues, rock, pop, country, and schmaltz — with equal fervor. The first album of the double *Original Hits and Midnight Demos* features his best-known and sturdiest Sun sides ("Who Will the Next Fool Be"); the second album offers up 19 demos and alternate takes that are more randy and less encumbered. All that mars Rich's released Sun records is a predilection for intrusive backup choruses, strings, and horn sections, which is exactly what *Don't Put No Headstone on My Grave* leaves out with a vengeance. Its first side presents the complete session that resulted in the title track, his most furious blues. The flip pushes forward eight of Rich's biggest hits with the choruses and strings sliced to the bone. He was powerful and vibrant even when buried below leaden arrangements. *(Original Hits is available in stores with ample oldies sections; Headstone is available from mail-order stalwarts Down Home and Roundup, Box 154, Cambridge 02140.)*

FILM LISTINGS

These listings are compiled almost a week before theater bookings are final. New shows are often scheduled with little advance notification, and films may run longer than noted. Please call the theater before stepping out, and be advised that sneak previews are common Friday and Saturday nights.

These listings run from Friday, Nov. 20 to Friday, Nov. 27.

BOSTON

BEACON HILL I, II & III (723-8110)
1 Beacon St.
I: Date with an Angel: through Thurs., 1:15, 3:25, 5:25, 7:30, 9:30
II: Deathwish IV: through Thurs., 1:20, 3:20, 5:30, 7:35, 9:35
III: Fatal Beauty: through Thurs., 1, 3:15, 5:20, 7:25, 9:25
CHARLES I, II & III (227-1330)
195 Cambridge Street
I: Flowers in the Attic: through Thurs., 1, 3:15, 5:30, 7:40, 9:45
II: Hello Again: through Thurs., 1, 3:15, 5:30, 7:45, 9:55; Sat., no 7:45 show
III: The Hidden: through Thurs., 1:15, 3:30, 5:45, 7:50, 10
Three Men and a Baby: preview Sat., 8; starts Wed., 1, 3, 5:30, 7:45, 10
CHERI I, II & III (536-2870)
50 Dalton Street
I: Nuts: through Thurs., 1:15, 3:30, 5:45, 8, 10:15; Fri., Sat., Thurs., 12:15 a.m.
II: Suspect: through Thurs., 1:15, 3:30, 5:45, 8, 10:15; Fri., Sat., Thurs., 12:15 a.m.
III: Fatal Attraction: 1, 3:15, 5:30, 7:45, 10; Fri., Sat., Thurs., midnight
CINEMA ALLSTON (277-2140)
214 Harvard Ave.
Date with an Angel: through Thurs. Call for times.
Teen Wolf Too: through Thurs. Call for times.
CINEMA 57 I & II (482-1222)
200 Stuart Street
I: Teen Wolf Too: through Thurs., 1:15, 3:30, 5:45, 7:45, 10; Fri., Sat., Thurs., midnight
II: The Running Man: through Thurs., 1:10, 3:15, 5:30, 7:30, 9:45; Fri., Sat, Thurs., 11:45
Planes, Trains, and Automobiles: starts Wed., 1, 3:15, 5:30, 7:45, 10; Thurs., midnight.
COPLEY PLACE (266-1300)
100 Huntington Avenue
I: Cinderella: through Thurs., 10 a.m., noon, 1:45, 3:30, 5, 7; Sun., Thurs. no 10 a.m. show
Eat the Rich: through Thurs., 9:45; Fri., Sat., Thurs., midnight;
II: Cry Freedom: through Thurs., 10 a.m., 1, 4, 7:15, 10:15; Sun., Thurs., no 10 a.m. show.
III: Cry Freedom: through Thurs., 7, 10; Tues. no 7 show
IV: Hope and Glory: through Thurs., 10:15 a.m., 1, 4, 7:15, 9:45; Fri., Sat., Thurs., midnight; Sun., Thurs., no 10:15 a.m. show
V: The Princess Bride: 10:15 a.m., 12:30, 2:45, 5, 7:30, 9:45; Fri., Sat., Thurs., midnight; Sun., Thurs., no 10:15 a.m. show
VI: Dirty Dancing: through Thurs., 10:15 a.m., 12:30, 2:45, 5, 7:45, 10; Fri., Sat., Thurs., midnight; Sun., Thurs., no 10:15 a.m. show
VII: Baby Boom: through Thurs., 10:30 a.m., 12:45, 2:45, 5, 7:30, 10; Sun., Thurs., no 10:30 a.m. show
Street Trash: Fri., Sat., Thurs., midnight.
VIII: My Life as a Dog: 10:15 a.m., 12:30, 2:45, 5, 7:30, 10; Sun., Thurs., no 10:15 a.m. show.
Chuck Berry: Hail! Hail! Rock 'n' Roll: Fri., Sat., Thurs., midnight
IX: I've Heard the Mermaids Singing: through Thurs., 10:30 a.m., 12:30, 2:30, 5, 7:45, 10; Fri., Sat., Thurs., midnight; Sun., Wed., Thurs., no 10:30 a.m. show; Fri., Mon., 12:30, 2:30; Tues. no 10:30 a.m., 12:30, 2:30 shows
Maurice: starts Wed., 10 a.m., 1, 4, 7, 10
The Glass Menagerie: starts Wed., 10:15 a.m., 1, 4, 7:15, 10
X: Where's Boston?: through Thurs., 10 a.m., 11 a.m., noon, 1, 2, 3, 4, 5; Sun. only 1, 2, 3, 4, 5.
NICKELODEON CINEMA (424-1500)
34 Cummington Street
I: Dark Eyes: through Thurs., 1, 3:15, 5:30, 7:50, 10:10; Fri., Sat., Thurs., 12:15 a.m.
II: Barfly: through Thurs., 1:15, 3:15, 5:30, 7:45, 10:15; Fri., Sat., Thurs., 12:15 a.m.
III: Sammy and Rosie Get Laid: through Thurs., 1, 3, 5:15, 7:30, 9:45; Fri., Sat., Thurs., midnight
IV: The Glass Menagerie: through Thurs., 1:15, 4, 7:15, 10; Fri., Sat., Thurs., 12:30 a.m.
V: Maurice: through Thurs., 1, 4, 7:15, 10; Fri., Sat., Thurs., 12:30 a.m.
Anna: starts Wed., 1:15, 3:30, 5:45, 8, 10; Thurs., midnight
House of Games: starts Wed., 1, 3, 5, 7:30, 9:45; Thurs., midnight
PARIS (267-9181)
841 Boylston Street
Less Than Zero: through Thurs., 1, 3:15, 5:30, 7:45, 10
VILLAGE CINEMA (325-0303)
Westbrook Shopping Center, Rte. 1, West Roxbury
Roxanne: Fri., Sat., 7:15, 9:10; Sun., 5:30, 7:30; Mon.-Thurs., 7:30

BROOKLINE

CHESTNUT HILL (277-2500)
Route 9 at Hammond Street
I. Suspect: through Thurs., 1:30, 4:15, 7:20, 9:55
II. The Princess Bride: through Thurs., 12:30, 3, 5:25, 7:45, 10
III. Fatal Attraction: through Thurs., 12:15, 2:45, 5:10, 7:35, 10
IV. Nuts: noon, 2:30, 4:55, 7:25, 9:50
Running Man: through Thurs., 1, 3:10, 5:25, 7:45, 9:55
Charlotte's Web: Sat., Sun., noon
Benji the Hunted: Thurs.-Sun., noon
CIRCLE CINEMA (566-4040)
Cleveland Circle.
I: Less Than Zero: through Thurs. Call for times.
II: Cinderella: through Thurs. Call for times.
III: Dirty Dancing: through Thurs. Call for times.
IV: Hello Again: through Thurs. Call for times.
V: Flowers in the Attic: through Thurs. Call for times.
Baby Boom: through Thurs. Call for times.
COOLIDGE CORNER (734-2500)
290 Harvard Street
I: Tampopo: daily, 7:40; Sat., Sun. mat., 3:20
My Life as A Dog: daily, 5:30, 9:50; Sat., Sun. mat., 1:10
II. Vigil: daily, 6:15, 8, 9:45, Sat. Sun. mats., 2:45, 4:30
Saxophone Colossus: Sat., Sun., 1

CAMBRIDGE

BRATTLE (876-6837)
40 Brattle St., near Harvard Square
Moonfleet: Fri., Sat., 4:15, 8
Fury: Fri., Sat., 6, 9:45; Sat. mat., 2:25
Five Star Final: Sun., 1:45, 4:50, 8
Two Seconds: Sun., 3:30, 6:35, 9:45
Crossfire: Mon., 4:30, 8
On Dangerous Ground: Mon., 6:15, 9:40
What Happened to Jack Kerouac? Tues., 6, 9:20
17 Reasons Why, Alay, and **Pneuma:** Tues., 8
The Threepenny Opera: Wed., 4, 7:35
Where Do We Go from Here? Wed., 6:05, 9:40
Le Jour Se Leve: Thurs., 4:15, 7:55
L'Atalante: Thurs., 2:30, 6:05, 9:45
Elmer Gantry: Fri., 3, 7:30
The Miracle Woman: Fri., 1:15, 5:40, 10:05
HARVARD SQUARE THEATRE (864-4581)
10 Church Street
I: Cry Freedom: 12:50, 3:45, 7, 9:50
II. Barfly: 12:30, 2:45, 5, 7:50, 10:15; Fri., Sat., Thurs., 12:15 a.m.
III: Less Than Zero: through Thurs., noon, 2:10, 4:30, 7:30, 9:40; Fri., Sat., Thurs., midnight
IV: Sammy and Rosie Get Laid: through Thurs., 12:15, 2:25, 4:45, 7:40, 10:15; Fri., Sat., Thurs., 12:15 a.m.
V: Maurice: through Thurs., 1:15, 4:30, 7:20, 10
Rocky Horror Picture Show: Fri., Sat., Thurs., 12:30 a.m.
House of Games: starts Wed., 12:45, 3, 5:15, 7:30, 9:40; Thurs., midnight
JANUS CINEMA (661-3737)
57 JFK St.
Hope and Glory: through Thurs., 12:30, 2:50, 5:15, 7:45, 10:05.

SUBURBS

ARLINGTON, Capitol (648-4340)
204 Mass. Ave.
Roxanne: Fri.-Sun., 7, 9; Mon.-Thurs., 4, 7, 9
An American Tale: Sat., Sun., 2, 4
ARLINGTON, Regent (643-1197)
Medford St.
Platoon: through Thurs., 7, 9:15
BELMONT, Studio Cinema (484-1706)
376 Trapelo Rd.
Innerspace: through Thurs., 7
Platoon: through Thurs., 9
BEVERLY, Cabot St. Cinema (927-3677)
286 Cabot St.
Stakeout: Fri., Sat., Mon., 5, 7:15, 9:30
Bestseller: Tues., Wed., 5, 7, 9
Matewan: Thurs.-Sat., 5:15, 8
BRAINTREE, General Cinema I-IV (848-1070)
South Shore Plaza
I. Suspect: through Thurs., 1, 4, 7:20, 9:50
II. Running Man: through Thurs., 1, 3:20, 5:25, 7:40, 9:50
III. The Princess Bride: Fri.-Tues., 1:20, 3:30, 5:30, 7:30, 9:35
Three Men and a Baby: starts Wed., 1:20, 3:30, 5:30, 7:30, 9:40
IV. Flowers in the Attic: through Thurs., 1:10, 3:15, 5:20, 7:45, 10
BROCKTON, Westgate Mall (588-5050)
I. Hello Again: through Thurs., 1:15, 3:15, 5:15, 7:30, 9:30
II. Hiding Out: Fri.-Tues., 1:30, 3:30, 5:30, 7:45, 9:50
Three Men and a Baby: preview Sat., 7; starts Wed., 12:30, 2:40, 4:45, 7, 9:50
III. Less Than Zero: through Thurs., 12:30, 2:40, 4:45, 7, 9:15
IV. Made in Heaven: Fri.-Tues., 9:50
Planes, Trains, and Automobiles: starts Wed., 1:30, 3:30, 5:30, 7:45, 9:50
V. Fatal Attraction: through Thurs., 12:15, 2:45, 5:15, 7:40, 10
Dirty Dancing: Fri.-Tues., 12:45, 3, 5, 7:20, 9:40; Wed., Thurs., 9:40
Cinderella: Fri., Sat., noon, 1:45, 3:30, 5:20, 7; Sat. no 7 show.
Nuts: through Thurs., noon, 2:30, 5, 7:20, 9:40
BROCKTON, USA Cinemas I-IV (963-1010)
Route 27
I: Teen Wolf Too: through Thurs., 1, 3:15, 5:10, 7:30, 9:25
II: Flowers in the Attic: through Thurs., 1, 3:05, 5:15, 7:25, 9:20
III: The Running Man: through Thurs., 1, 3, 5, 7:15, 9:30
IV: Suspect: through Thurs., 12:25, 2:45, 5, 7:15, 9:30
BURLINGTON, General Cinema I-IV (272-4410)
Route 128, exit 42
I: Hello Again: through Thurs., 1, 3:25, 5:25, 7:45, 9:50; Sat., no 7:45 show.
II: The Running Man: through Thurs., 1, 3:25, 5:25, 7:40, 9:55
III: Less Than Zero: through Thurs., 8:25, 10:15
Cinderella: through Thurs., 1, 3, 5, 7
IV: Suspect: Fri.-Tues., 1:15, 4:15, 7:20, 9:50
Planes, Train, and Automobiles: starts Wed., 1:15, 3:30, 5:20, 7:45, 9:50
Three Men and a Baby: Sneak preview Sat., 7:40
DANVERS, USA Cinemas I-VI (593-2100)
Route 128, exit 24
I: Teen Wolf Too: through Thurs., 12:45, 3:10, 5:20, 7:40, 9:45; Fri., Sat., Thurs., 11:45
II: Cinderella: through Thurs., 1, 3, 5, 7
Deathwish IV: through Thurs., 8:30, 10:10; Fri., Sat., Thurs., 11:50; Sat., no 8:30 show.
III: Less Than Zero: through Thurs., 1, 3, 5, 7:20, 9:30; Fri., Sat., Thurs., 11:30
IV: Suspect: through Thurs., 12:30, 2:45, 5, 7:20, 9:40; Fri., Sat., Thurs., 11:45

Continued on page 38

JEAN de FLORETTE
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Screenplay by JEFFREY BLOOM Executive Producer CHARLES FRIES and MIKE ROSENFELD
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USA Cinemas SOMERVILLE at ASSEMBLY SQ. RTE 93 628-7000
SHOWCASE CINEMAS REVERE RTE. C1 & SQUIRE RD. 286-1660

Continued from page 37

V: Baby Boom: through Thurs., 12:45, 2:45, 5, 7:30, 9:50; Fri., Sat, Thurs., 11:40
VI: The Princess Bride: through Thurs., 1:10, 3:10, 5:10, 7:15, 9:30; Fri., Sat., Thurs., 11:40
Three Men and a Baby: sneak preview Sat., 8:30; starts Wed., 1:10, 3:10, 5:10, 7:15, 9:40; Thurs., 11:40 p.m.
Planes, Trains, and Automobiles: starts Wed., 1, 3, 5, 7, 9:20; Thurs., 11:30 p.m.

DANVERS, Liberty Tree Mall (599-3122)
Route 128, exit 24.
I: The Running Man: through Thurs., 12:30, 2:50, 5:20, 7:40, 10:10; Fri., Sat, Thurs., 12:20 a.m.
II. Fatal Attraction: through Thurs., 12:10, 2:30, 5, 7:30, 10:15; Fri., Sat., Thurs., 12:25 a.m.

DEDHAM, Community (326-1463)
578 High St.
Innerspace: through Thurs., 7
Platoon: through Thurs., 9:05
No Way Out: through Thurs., 7, 9:05

DEDHAM, Showcase 10 (326-4955)
950 Providence St.
I. Teen Wolf Too: through Thurs. Call for times.
II. Fatal Attraction: through Thurs. Call for times.
III. Hiding Out: through Thurs. Call for times.
IV. Baby Boom : through Thurs. Call for times.
V. Dirty Dancing: through Thurs. Call for times.
VI. Deathwish IV: through Thurs. Call for times.
VII. Hello Again: through Thurs. Call for times.
VIII. Nuts: through Thurs. Call for times.
IX. The Hidden: through Thurs. Call for times.
X. Less Than Zero: through Thurs. Call for times.
Cinderella: through Thurs. Call for times.
Date with an Angel: through Thurs. Call for times.
Planes, Train, and Automobiles: starts Wed. Call for times

FRAMINGHAM, General Cinema I-VI (235-8020)
Route 9, Shopper's World
I. Cinderella: through Thurs., 1, 3, 5, 7
II. Teen Wolf Too: Fri.-Tues., 1:15, 3:20, 5:20, 7:45, 950
Planes, Trains, and Automobiles: Starts Wed., 1:20, 3:30, 5:30, 7:40
III. Made in Heaven: Fri.-Tues., 1, 3:15, 5:20, 7:40, 9:50
Three Men and a Baby: sneak preview Sat., 9; starts Wed., 1, 3:10, 5:15, 7:35, 9:50
IV. Fatal Attraction: through Thurs., 1:30, 4:30, 7:20, 9:40
The Princess Bride: through Thurs., 1:15, 3:20, 5:20, 7:35, 9:40
Less Than Zero: through Thurs., 1, 3:05, 5:05, 7:20, 9:40
Russkies: through Thurs., 9; no show Sat.

HANOVER Cinemas I-IV (337-5353)
Hanover Mall, Rtes. 3 & 53
I. Cinderella: Fri., Sun.-Tues., 1, 2:30, 4, 5:30, 7:15, 8:45; Sat., Wed., Thurs., no 8:45 show.
II. Hello Again: Fri.-Tues., 1:30, 3:30, 5:20, 7:30, 9:30; Wed., Thurs., 9:15
III. Teen Wolf Too: through Thurs., 1, 3:15, 5:15, 7:20, 9:40
IV. Less Than Zero: through Thurs., 1:30, 3:30, 5:25, 7:30, 9:30
Three Men and a Baby: sneak preview Sat., 9:15; starts Wed., 1:15, 3:25, 5:25, 7:25, 9:35

HINGHAM Loring Hall Cinema (749-1400)
65 Main St.
Baby Boom: through Thurs., 7:15, 9:20

LEXINGTON, USA Cinemas I-II (862-3260)
1794 Mass. Ave.
I. Dirty Dancing: Fri., Mon., Tues., 7, 9:10; Sat., Sun., Wed., Thurs., 1, 3, 5, 7:05, 9:10
II. My Life as a Dog: Fri., Mon., Tues., 7, 9:15; Sat., Sun., Wed., Thurs., 1, 3:05, 5:10, 7:15, 9:20

NATICK, USA Cinemas I-VI (237-5840)
Route 9, opposite Shopper's World
I: Nuts: through Thurs., 12:20, 2:35, 4:55, 7:20, 9:45; Fri., Sat., Thurs., midnight
II: Flowers in the Attic: through Thurs., 1, 3:05, 5:10, 8, 10:10; Fri., Sat., Thurs., midnight
III. The Running Man: through Thurs., 12:30, 2:50, 5:05, 7:30, 10; Fri., Sat., Thurs., midnight
IV: Hello Again: through Thurs., 12:40, 3:05, 5:15, 7:50, 10; Fri. Sat., Thurs., midnight
V. Suspect: through Thurs., 12:20, 2:40, 5, 7:25, 9:50; Fri., Sat., Thurs., midnight
VI: Baby Boom: through Thurs., 12:50, 3, 5:20, 7:40, 10; Fri., Sat., Thurs., midnight

NEEDHAM, Movies 3 (444-6132), 924 Great Plain Ave.
I. Prince of Darkness: through Thurs., 7:20, 9:25; Sat., Sun., Wed., Thurs. mats., 1:10, 3:05, 5:05
II. Made in Heaven: through Thurs., 7:10, 9:20; Sat., Sun., Wed., Thurs. mats., 1, 3, 5
III. My Life as a Dog: through Thurs., 7:15, 9:15; Sat., Sun., Wed., Thurs. mats., 1:05, 3, 4:55

NEWBURYPORT, Screening Room (462-3456)
82 State St.
The Last Picture Show: Fri., 7, 9:10
It Happened One Night: Sat., 7, 9; Sun., Mon., 8
Roxanne: Tues.-Thurs., 8; Fri., 7, 9

NEWTON, West Newton Cinema (964-6060)
1296 Washington St.
I: The Big Easy: through Thurs., 7:15, 9:30; Sat., Sun. mats., 1, 3, 5
II: Jean de Florette: through Thurs., 7:05, 9:35; Sat., Sun. mats. 1:30, 4
III: My Life as a Dog: through Thurs., 7:10, 9:35; Sat., Sun. mat. 12:30, 2:25, 4:30
IV. I've Heard the Mermaids Singing: through Thurs., 7:20, 9:30; Sat., Sun., mats. 1:15, 3:15, 5:10

NORWELL, Queen Anne Cinema (871-0313)
Rtes. 3 & 228
Flowers in the Attic: through Thurs., 7:15, 9:15

NORWOOD, Cinema (762-8320)
109 Central St.
I. Like Father, Like Son: through Thurs., 7, 9; Sat., Sun. mats., 2
II. Prince of Darkness: through Thurs., 7, 9; Sat. Sun. mats., 2

PEABODY CINEMA (599-1310)
North Shore Center
I: Nuts: through Thurs., noon, 2:20, 4:40, 7:20, 9:40
II: Hello Again: through Thurs., 1:15, 3:30, 5:45, 7:45, 9:45
III. Flowers in the Attic: through Thurs., 1, 3, 5, 7:30, 9:30

RANDOLPH Randolph Cinema (749-7963),
Randolph Shopping Center, Memorial Dr.
I: Prince of Darkness: through Thurs., 7:15, 9:15
II: Surrender: through Thurs., 7:15, 9:15

REVERE, Showcase Cinema (286-1660)
Route 1 and Squire Road
I: Hello Again: through Thurs. Call for times.
II: Teen Wolf Too: through Thurs. Call for times.
III: Cinderella: through Thurs. Call for times.
IV: Suspect: through Thurs. Call for times.
V: The Hidden: through Thurs. Call for times.
VI: Dirty Dancing: through Thurs. Call for times.
VII: Less Than Zero: through Thurs. Call for times.
VIII: Fatal Attraction: through Thurs. Call for times.
IX: Deathwish IV: through Thurs. Call for times.
X: Flowers in the Attic: through Thurs. Call for times.
XI: Nuts: through Thurs. Call for times.
XII: Hiding Out: through Thurs. Call for times.
XIII: Running Man: through Thurs. Call for times.
XIV: Date with an Angel: through Thurs. Call for times.
The Princess Bride: through Thurs. Call for times.
Planes, Trains, and Automobiles: starts Wed. Call for times.
Three Men and a Baby: starts Wed. Call for times.

SALEM, USA Cinemas I-III (595-4700)
East India Mall
I: Date with an Ange: Fri., Mon., Tues., 7, 9; Sat., Sun., Wed., Thurs., 12:45, 3, 5:15, 7:30, 9:45
II: Prince of Darkness: Fri., Mon., Tues., 7:10, 9:10; Sat., Sun., Wed., Thurs., 1, 3:15, 5:30, 7:45, 10
III: Dirty Dancing: Fri., Mon., Tues., 7, 9; Sat., Sun., Wed., Thurs., 1:05, 3:15, 5:30, 7:40, 9:50

SOMERVILLE, USA Cinemas Assembly Sq. (628-7000)
35 Middlesex Ave.
I: Nuts: through Thurs., 12:20, 2:40, 5, 7:20, 10; Fri, Sat., Thurs., 12:10 a.m.
II: Flowers in the Attic: through Thurs., 1:15, 3:30, 5:30, 7:40, 10:10; Fri., Sat, Thurs., midnight
III: Teen Wolf Too: through Thurs., 12:30, 2:45, 5, 7:20, 9:30; Fri., Sat, Thurs., 11:30
IV: Cinderella: through Thurs., 12:45, 3, 5, 7
The Hidden: through Thurs., 9:30; Fri., Sat., Thurs., 11:30
V: The Running Man: through Thurs., 1, 3:10, 5:20, 7:30, 10: Fri., Sat., Thurs., 12:10 a.m.
VI. Less Than Zero: through Thurs., 1, 3:10, 5:15, 7:40, 9:50; Fri., Sat., Thurs., 11:50
VII: Hello Again: through Thurs., 1, 3:15, 5:20, 7:30, 9:50; Fri., Sat., Thurs., 11:50; Sat., no 7:30 show
VIII: Deathwish IV: through Thurs., 1:15, 3:30, 5:30, 7:40, 10:10; Fri., Sat., Thurs., midnight
IX: Suspect: through Thurs., 12:30, 2:50, 5:15, 7:45, 10:10; Fri., Sat., Thurs., 12:20 a.m.
X: Fatal Attraction: through Thurs., 12:15, 2:25, 5, 7:30, 10; Fri., Sat., Thurs., 12:15 a.m.
XI: Baby Boom: through Thurs., 12:45, 3, 5:10, 7:55, 10:20; Fri., Sat., Thurs., 12:20 a.m.
XII: The Princess Bride: through Thurs., 12:45, 3, 5:10, 7:50, 10:15; Fri., Sat., Thurs., 12:05
Three Men and a Baby: through Thurs., 1, 3:15, 5:30, 7:45, 10; Thurs.-Sat., midnight
Planes, Trains, and Automobiles: through Thurs., 12:45, 3, 5, 7:20, 9:50; Thurs.-Sat., midnight

SOMERVILLE, Somerville (625-1081)
55 Davis Sq.
Love Stories: Women, Men, and Romance: Fri., 7:30, 10; Sun.-Tues., 6, 8, 10
Alice's Restaurant: Wed., Thurs., 7:45
Bound for Glory: Wed., Thurs., 5, 9:45

WEYMOUTH, Cameo Theater (335-2777)
Columbia Square, South Weymouth
I: Fatal Attraction: through Thurs., 7:15, 9:30; Sat., Sun. mats. 1, 3:15
II: Dirty Dancing: Fri.-Tues., 7:15, 9:30; Sat., Sun. mats. 1, 3:15
Planes, Trains, and Automobiles: Starts Wed., 7:15, 9:20; Sat., Sun., mats. 1, 3

WOBURN, Showcase (933-5138)
Main Street, Middlesex Canal Park
I: Nuts: through Thurs. Call for times.
II: The Princess Bride through Thurs. Call for times.
III: Teen Wolf Too: through Thurs. Call for times.
IV: Fatal Attraction: through Thurs. Call for times.
V: Date with an Angel: through Thurs. Call for times.
VI: Hiding Out: through Thurs. Call for times.
VII: Baby Boom: through Thurs. Call for times.
VIII: Flowers in the Attic: through Thurs. Call for times.

FILM SPECIALS

ADAM STREETS BRANCH LIBRARY (436-6900), 690 Adam St., Dorchester presents free films at 10:30 a.m. Nov. 25: *Touring Great Cities: Amsterdam.*

BOSTON PUBLIC LIBRARY (536-5400, ext. 316), Copley Sq., Boston, presents a series "The Enduring Magic of Fred Astaire" Mon. at 6:30 p.m. in the Rabb Lecture Hall. Free. Nov. 23: *Carefree.*

CAMBRIDGE CENTER FOR ADULT EDUCATION (547-6789), presents a series that examines the subject of education as depicted in films, Fri. at 7 and 9 p.m., at 56 Brattle St., Cambridge. Admission $3.50. Series $25. Nov. 20: *The Devil's Playground.*

CAMBRIDGE YWCA (566-2558), 7 Temple St., Cambridge, presents a film benefit for Women Outdoors, with screenings of *Annapurna: A Woman's Place*, and *Marathon Woman* Nov. 22 at 2:30, 5, and 7:30 p.m. Tickets $5-$8.

CENTRAL SQUARE LIBRARY (498-9081), 45 Pearl St., Cambridge, presents the films of Gregory Peck and Charles Laughton at 6:30 p.m. Free. Nov. 24: *The Hunchback of Notre Dame.*

DUDLEY BRANCH LIBRARY (442-6186), 65 Warren St., Roxbury, presents the film *Generations of Resistance* Nov. 21 at 11 a.m. and 2 p.m. Part of the "One People One Struggle" series. Free.

EAST BOSTON BRANCH LIBRARY (569-0271), 276 Meridian St., East Boston, presents free films Fri. at 2 p.m. Nov. 20: *Good News.*

EMERSON EXPERIMENTAL FILM AND ANIMATION SOCIETY (578-8855) presents a screening of *Young Sherlock Holmes*, with screenwriter/director Chris Columbus, Nov 20. at 7:30 p.m. at the First and Second Street Church Sanctuary Auditorium, 66 Marlborough St., Boston. Free.

THE FRENCH LIBRARY (266-4351), 53 Marlborough St., Boston presents films in French with English subtitles at 8 p.m. Admission $3.50 except when noted. Nov. 20: *The Passion of Joan of Arc*, silent movie with live piano accompaniment. Admission $5. Nov. 21, 22: *Heaven Is Yours.*

HARVARD-EPWORTH CHURCH (354-0837), 1555 Mass. Ave., Cambridge, presents films Sun. and Thurs. at 8 p.m. Donation $2. Nov. 22: *Funny Face*, plus film short "33 Yo-Yo Tricks."

HARVARD FILM ARCHIVE (495-4700) presents films in the Lecture Hall of the Carpenter Center for the Visual Arts, 24 Quincy St., Cambridge. Admission $3. Nov. 20 at 8 p.m.: Stanislav Stanojevic's *Notorious Nobodies*, introduced by the director. Admission $5. Nov. 21 at 7 p.m.: *Chile: When Will It End?*; at 9 p.m.: *Notorious Nobodies.* Nov. 23 at 5:30 and 8 p.m.: *Dr. Strangelove.* Nov. 24 at 5:30 and 8:15 p.m.: *Lolita.* Nov. 25 at 5:30 and 8 p.m.: *Day of Wrath.*

INSTITUTE OF CONTEMPORARY ART (266-5152), 955 Boylston St., Boston, presents films as part of the series "Exile and Cunning: Two South American Films." Tickets $4.50, $3.50 students and senior citizens. Screenings at 7:30 p.m. Nov. 25-29: *Tangos: the Exile of Gardel.*

JAPAN SOCIETY OF BOSTON (451-0726), 22 Batterymarch St., Boston, presents *The Seven Samurai* Nov. 20 at 7 p.m. at the Concord Academy Performing Arts Center, Main St., Concord. Tickets $2, $1 for students and senior citizens; call 451-0726.

LOWELL NATIONAL HISTORICAL PARK (459-1000), Market Mills, 169 Merrimack St., Lowell, presents Bette Davis films in the Visitor Center Theatre, 246 Market St., Nov. 22 at 2 p.m.: *All About Eve.* Free.

MOUNT AUBURN BRANCH LIBRARY (498-9085), 64 Aberdeen Ave., Cambridge, presents films Thurs. at 6 p.m. Free. Nov. 22: *High Society.*

MUSEUM OF FINE ARTS (267-9300, x306), 465 Huntington Ave., Boston, presents a series "Japan and World War II: Now and Then" in Remis Auditorium. Tickets $3.50. Nov. 20 at 5:30 p.m.: *Human Bullet*; at 8 p.m., *The Most Beautiful.*

MUSEUM OF OUR NATIONAL HERITAGE (861-6559), 33 Marrett Rd., Lexington, presents its "Great Films by Great Directors" series Sun. at 2 p.m. Free. Nov. 22: *Boomerang.*

MUSEUM OF SCIENCE (523-6664), Science Park, Boston, presents films in the Omni Theater Tues.-Thurs. 11 a.m. to 3 p.m and at 8 p.m., Fri. and Sat. 11 a.m. to 9 p.m., Sun. 11 a.m. to 8 p.m. Free with museum admission. Ongoing: *Grand Canyon — The Hidden Secrets.*

THE REAR WINDOW (277-4618) presents films Fridays at 7:30 p.m. and some Sundays at **Brookline Arts Center**, 86 Monmouth St., Brookline, and Wednesdays at 8 p.m. at **Boston Food Coop**, 449 Cambridge St., Allston, and at **Boston Architectural Center**, 320 Newbury St., Boston. Additional locations noted below. Admission $3.75, unless indicated. Nov. 20 at 8 p.m. at the Brookline Arts Center: *Walkabout*; at 9:40 p.m.: *Gimme Shelter.* Nov. 22 at 7:30 p.m. at the Brookline Arts Center: *The Front Page.* Nov. 22 at 8:30 p.m. at Chets Last Call, 65 Causeway St., Boston: "Underground Films Night," featuring "Scorpio Rising," "Invocation of My Demon Brother," "People's Park," and others. Nov. 25 at 8 p.m. at the Boston Food Coop: "Festival of the Bizarre and Insane: The Nightmare Edition," featuring off-beat works including David Lynch's *The Grandmother* and *Alphabet*, Paul Bartel's *The Secret Cinema*, and Michael Burlingame's *To a Random.* Nov. 27 at 8 p.m. at Brookline Arts Center: *La Dolce Vita.*

SOUTH BOSTON BRANCH LIBRARY (268-0180), 646 East Broadway, South Boston, presents free films at 2 p.m. Nov. 24: *The Human Face of Japan: Tomorrow and Yesterday* and *The Human Face of Japan: The Career Escalator.*

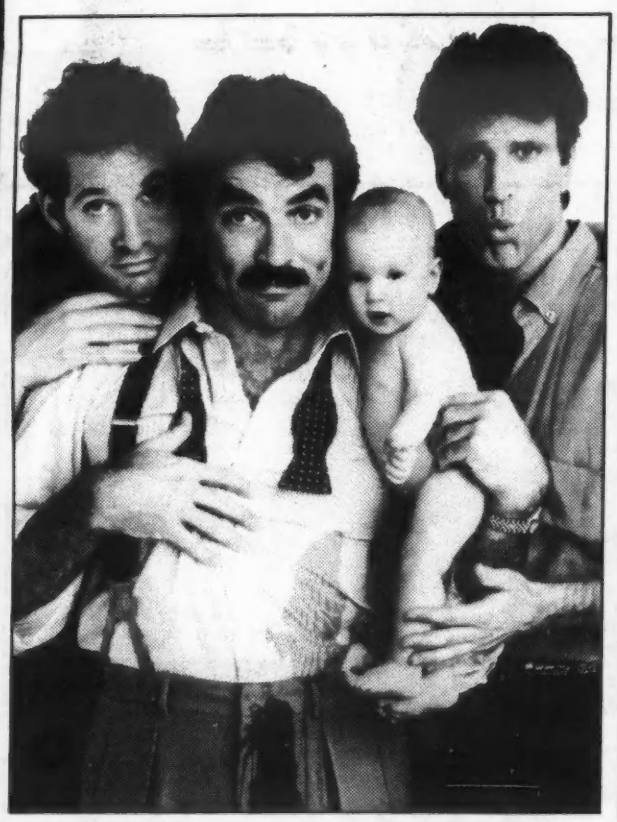
SWAMPSCOTT PUBLIC LIBRARY (593-8360), 61 Burrill St., Swampscott, presents the "Swampscott Horror Picture Show" vintage film series Tues. at 7:30 p.m. Free. Nov. 24: *The Last Man on Earth.*

WEST END BRANCH LIBRARY (523-3957), 151 Cambridge St., Boston, presents films at 10:30 a.m. Free. Nov. 25: *Great Radio Comedians.*

TOM SELLECK STEVE GUTTENBERG TED DANSON

Peter, Michael and Jack know a thing or two about women.
But when it comes to babies, they're all wet.

Three Men and a Baby



TOUCHSTONE PICTURES Presents In Association with SILVER SCREEN PARTNERS III
A JEAN FRANCOIS LEPETIT /INTERSCOPE COMMUNICATIONS, INC. Production
A LEONARD NIMOY Film TOM SELLECK · STEVE GUTTENBERG · TED DANSON
"THREE MEN AND A BABY"
Co-Produced by EDWARD TEETS Executive Produced by JEAN FRANCOIS LEPETIT
Based on THOS. HOWARD'S UNCOUNTED Screenplay by COLINE SERREAU & JAMES ORR & JIM CRUICKSHANK
Produced by TED FIELD & ROBERT W. CORT Directed by LEONARD NIMOY
PG PARENTAL GUIDANCE SUGGESTED Some Material May Not Be Suitable For Children
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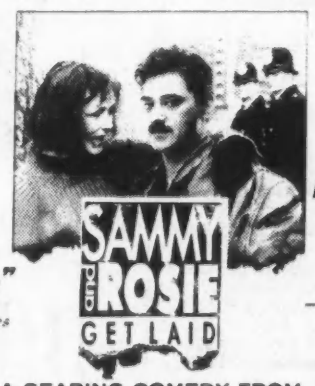

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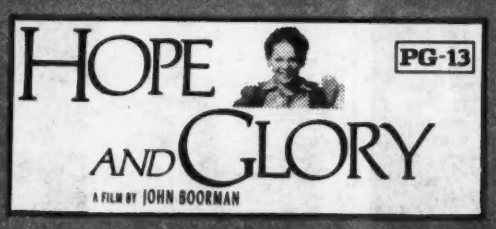

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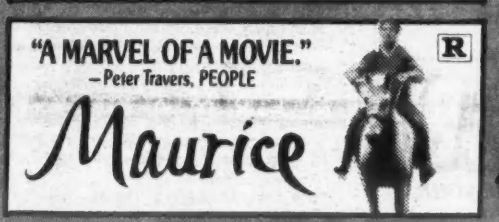

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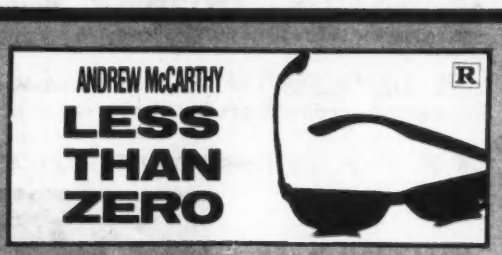

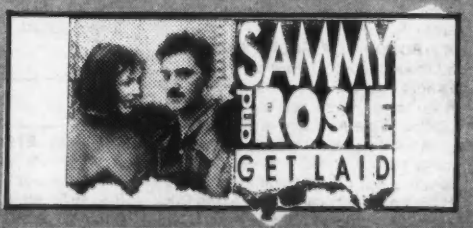

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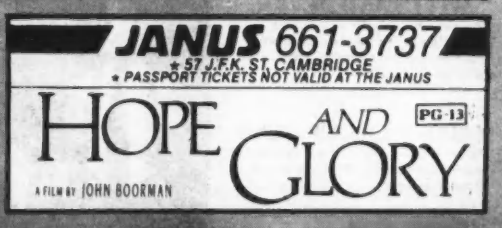

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FILM STRIPS

compiled by Charles Taylor

MOVIE OF THE WEEK: Anna (1987). Sally Kirkland stars in this tragicomedy about a former Czechoslovakian movie star whose career was cut short by the 1968 Soviet invasion. Now, as a middle-aged exile in Manhattan, she's still trying to make it as an actress, auditioning for third-rate Off Off Broadway roles. The movie is about how she takes in a beautiful young Czech émigrée (played by supermodel Paulina Porizkova) who grows in confidence and begins to eclipse her. It was written by Agnieszka Holland and directed by Yurek Bogayevicz. *Opens Wednesday, November 25, at the Nickelodeon.*

A

★★★ALICE'S RESTAURANT (1969). Arthur Penn followed up *Bonnie and Clyde* with this loose, good-natured tale of life among the hippies. Built around the ballad form of Arlo Guthrie's song about littering and the draft, the movie manages some deft, funny moments, and it has a surprisingly melancholy undertone. Penn seems to be groping his way towards something he hasn't quite realized. If the movie is at times meandering and unsure, it's virtually unique among counterculture films for being something more than a flowery celebration of the moment. Seen now, it seems like Penn's premature elegy for the '60s — a caution that the party couldn't last forever. With Guthrie, James Broderick, and Pat Quinn. ☑ *Somerville Theatre.*

★★★★L'ATALANTE (1934). "I'm the peddler of dreams," croons a café singer in Jean Vigo's only full-length film (he died at 29 the year it was released). It's a magnificent romantic dream of a movie, though the story couldn't be simpler: a couple marries, quarrels, parts, and reunites. Jean Dasté and the beautiful Dita Parlo are perfect as the bridegroom and the bride, and Michel Simon gives a wonderful performance as the seasoned old sailor who plays a pivotal role in their story. There's an extraordinary erotic sequence in which the lovers, separated, think of each other and imagine making love. Music by Maurice Jaubert. *Brattle.*

B

★½BABY BOOM (1987). In her return to screen comedy, Diane Keaton plays a no-nonsense executive who inherits a baby, and she goes at the role with her motor running. For a while, at least, she makes you hope this manipulative comedy will be better than it is. As always, Keaton takes no shortcuts to making her character likable, and it's fun watching her treat the baby as if it were just another object she had to deal with. But Keaton's daring ends up making her the fall guy: director Charles Shyer and his cowriter, Nancy Meyers, turn the movie into the story of how a tiger lady gets what they think every woman wants. There are shots of the baby designed to reduce an audience to trained seals, and the movie is filled with the sort of scenes you may have hoped never to see again — especially in the second half, when Keaton moves to Vermont and falls for a decent old country horse doctor (Sam Shepard, who's turning into the shambling, postexistential Gary Cooper). What the message comes down to is a good old "you can have it all," but the choice the movie offers — complete dedication to the company or cozy domesticity — is no choice at all. With Harold Ramis. *Copley Place, Circle, suburbs.*

★★★BARFLY (1987). Set on LA's skid row, this adaptation of Charles Bukowski's autobiographical script is inviting in a loose, slapdash way; it's an infectious little comedy about the drunken state of mind. The fun of Mickey Rourke's performance is that he plays Bukowski (called Henry Chinaski here) with the writer's self-dramatization intact. He talks like a slurry W.C. Fields, and the lines he keeps dropping are like a literary bum's version of Fields lines — spiky observations intended mostly for himself. For the first time in a while, Rourke loses his sly self-consciousness and discovers a new innocence. His shambling, gorilla-stooped Henry isn't an emotionally rich creation, but he may be the most sheerly endearing character in any movie this year. As Wanda, the ravaged, glamorous lush Henry shacks up with, Faye Dunaway does a full-bodied study in desperation; these two sink into a slow, spaced-out boozer's rhythm that's strangely touching. Director Barbet Schroeder stages everything with the same uninspired literal-mindedness, and he keeps you at a distance. Fortunately the actors work overtime. *Nickelodeon, Harvard Square.*

★½THE BIG EASY (1987). This convoluted New Orleans-set police thriller keeps getting in the way of its two magnetic stars, Dennis Quaid and Ellen Barkin. With no chance to relax into each other's rhythms, they spend the film walking a tightrope of hard-to-follow cop-movie entanglements. Quaid, speaking in an odd, raspy, Cajun drawl that ends up neutering some of his God-given charm, is a veteran homicide detective who's been leading a semi-on-the-take existence, and Barkin is the by-the-book investigator from the DA's office who's outraged at the slightest infractions of code — even after she starts going out with him. The two have one good, long, hot love scene together. But then the script (by Daniel Petrie Jr.) begins to sprinkle on conflicts like saltpeter, mingling a mechanical mystery plot with windy platitudes about corruption, and the relationship devolves into a bickering match. The movie isn't "commercial," exactly, but it's dawdling and contrived; it lacks the grimy pleasures of good hack moviemaking. Barkin gives an emotional performance in a too-prim role, and there are good supporting turns by Ned Beatty and the late Charles Ludlam. Directed by Jim McBride. *West Newton.*

★★½BOUND FOR GLORY (1976). Derived from Woody Guthrie's 1945 autobiography, Hal Ashby's careful, anecdotal film is far more successful as a misty evocation of the American West during the Depression than as biography. Cinematographer Haskell Wexler has recreated the '30s with a flair bordering on the visionary, and his almost Biblical picture of the Dust Bowl is dazzling. But Ashby and screenwriter Robert Getchell (*Alice Doesn't Live Here Anymore*) are so intent on anointing Guthrie as an American Hero that they end up trivializing him. The fault isn't David Carradine's — his lead performance is warm and convincing, as are the excellent supporting turns by Ronny Cox, Melinda Dillon, Gail Strickland, and Randy Quaid. ☑ *Coolidge Corner.*

C

★★½CAREFREE (1938). The eighth film Astaire and Rogers made together is this wacky comedy about psychoanalysis, with Fred as a shrink who hypnotizes his patient Ginger. There are only four musical numbers, and the picture feels cut rate, though Rogers gets a chance to swing loose in some scenes, and she's charming. Irving Berlin wrote the songs; the two ballads, "I Used to Be Color Blind" and "Change Partners," are among his finest. Mark Sandrich directed. *Boston Public Library.*

CHILE: HASTA CUANDO? (1986). A/k/a *Chile: When Will it End?* Australian filmmaker David Bradbury's documentary sounds like one of the gutsiest films in a while. Bradbury and his crew informed the Pinochet government that their pretext was to film the Chilean Arts and Music Festival. What they actually did was to film what life is like under Pinochet (which could have gotten them killed had they been found out). The film features interviews with resistance fighters, those whose relatives have "disappeared," and hastily shot street footage. *Harvard Film Archive.*

CROSSFIRE (1947). Anti-Semitism is tackled in this noir starring Robert Ryan as a bigoted former Army officer leading police in tracking down a killer. With Robert Mitchum and Gloria Grahame; directed by Edward Dmytryk. *Brattle.*

★½CRY FREEDOM (1987). Richard Attenborough's film about the black South African activist Steve Biko, who was murdered by the Vorster government in 1977, seems, at first, a conventional liberal humanitarian story about the evils of apartheid. But then, after we've watched the friendship develop between Biko (Denzel Washington) and the white South African journalist Donald Woods (Kevin Kline), Biko dies — less than halfway through the two-and-a-half-hour movie. For the entire second half, we watch Woods wrestle with his conscience and plot to get over the border, so that he can publish his book about Biko. And the effect of this transition is to make an utter, appalling mockery of everything we've heard Biko say about blacks attempting to shape their identity as people (as well as win their political freedom). *Cry Freedom* ends up preserving in its very *drama* the spiritual chasm between blacks and whites it's supposedly railing against. It turns into a movie about a white upper-class journalist who had to give up his servants and his swimming pool because he wanted to act nobly. Washington and Kline both give good performances, but by the end of the movie it hardly seems to matter. *Copley Place, Harvard Square, Chestnut Hill, suburbs.*

D

★½DARK EYES (1987). The Russian director Nikita Mikhalkov made what may be the greatest film adaptation of Chekhov (the 1977 *An Unfinished Piece for Player Piano*), but his new Chekhov movie, a synthesis of several short stories, falls into a classic pitfall — it reduces the author's characters to doomed, silly little people. With its lurching-whimsical atmosphere, the movie is just a piddly comedy of manners with "wistful" touches — Lina Wertmüller for depressives. Marcello Mastroianni plays the witty and indolent Romano, a bumpkin aristocrat who's been sponging off his rich wife for 25 years. His life of pleasant boredom is interrupted when he meets Anna (Elena Sofonova), a beautiful and innocent Russian lady whom he falls in love with almost in spite of himself. Mastroianni gives a supercilious, music-hall performance, and the more the movie goes on, the more you realize what a skin-deep character he and Mikhalkov have created. Every pore of this man breathes, "I'm way too flaky to care about" — and by the end, you don't. *Nickelodeon.*

★★★★DAY OF WRATH (1943). Carl Dreyer's film, set in the early 17th century, concerns the transformative power of belief: first an old woman and then a beautiful young pastor's wife, thought to possess demonic gifts, turn into the accursed figures others believe them to be. The true wizard is Dreyer — *Day of Wrath* is one of the great movie experiences. It's difficult to imagine how the script (by Dreyer, Mogens Skot-Hansen, and Paul Nudsen, out of a play by Hans Wiers-Jensen), the photogrpahy (by Karl Andersson), or the performances of Lisbeth Movin as the wife, Thorkild Roose

as the pastor, and Anna Svierkier as the victimized old woman could be any better than they are. The movie's spirit is akin to that of Hawthorne — in fact, it comes closer to Hawthorne than the adaptations of his work have. *Harvard Film Archive.*

DEATH WISH 4: THE CRACKDOWN (1987). Just when you thought it was safe to go back to the grind houses, along wheezes Bronson (Charles, that is) for his fourth go-round as the living nightmare of muggers, rapists, creeps, and minorities who won't stay in their place. Consider yourselves warned. *Beacon Hill, suburbs.*

★★½DIRTY DANCING (1987). When teenager Jennifer Grey, who's visting the Catskills with her family in the summer of 1963, first discovers the steamy dancing of the young workers in the resort where she's staying, this coming-of-age movie looks like it's going to be good, rowdy fun. But instead of being about how Grey falls off her Jewish-American Princess pedestal and engages in some "dirty dancing" herself, it's about her guts and generosity and integrity, as she falls for a handsome, working-class dance teacher (Patrick Swayze) and lies to her father (Jerry Orbach) to get the money for an abortion for Swayze's partner. The screenwriter, Eleanor Bergstein, has shaped the movie rather sickeningly as a valentine to the heroine's moral superiority: it's her character — not her innocence — that's on trial, and she passes every test with flying colors. Still, Grey has charm (if not quite enough to carry the picture), and the dance numbers have been shot in a style that's more seductive than the video-cut movies of the last few years. The choreography is by Kenny Ortega; Emile Ardolino directed. *Copley Place, suburbs.*

★★★★DR. STRANGELOVE, OR HOW I LEARNED TO STOP WORRYING AND LOVE THE BOMB (1963). Stanley Kubrick's visionary satire of the arms race is graced by some of the most inspired comic performances on film. With George C. Scott, Sterling Hayden, Slim Pickens, and (in a triple role) Peter Sellers. ☑ *Harvard Film Archive.*

E

•EAT THE RICH (1987). There isn't a moment of genuine emotion or humor in this loathsome satire about a ragtag band of anarchists (led by the unbearable transsexual "personality" Lanah Pellay) out to topple the British status quo. The target here is whoever's on the screen: rich and poor alike are presented as grotesque buffoons, and the filmmakers seem to think satire means heaping abuse on whoever comes along. The director is listed as Peter Richardson, but one look at the pointless, frenetic camera movement tells you the film hasn't really been directed at all. *Copley Place.*

★★★ELMER GANTRY (1960). Burt Lancaster gives a magnetic performance as the evangelist who rises to power and then falls mightily, a victim of his own sensual appetites. Richard Brooks's adaptation of Sinclair Lewis's novel about corruption in the '20s Bible Belt is broad, comic, and very entertaining. *Brattle.*

F

★★★FATAL ATTRACTION (1987). In Adrian Lyne's erotic adultery thriller, Michael Douglas plays a contented family man who has a weekend fling with a glamorous publishing executive (Glenn Close). When the weekend ends, she won't let go. Her need shades from compulsion to psychotic treachery and finally to violence, and what's fun about the movie is the way it lends her behavior a satirical double edge: is this just craziness, or is it passion — the naked beast itself — in a dispassionate age? Close gives a superb, magnetic (and very sexy) performance. Flashing a smile that's at once demented and radiant, like the mock-beatific grins on the faces of the Manson girls, she makes Alex a strangely sympathetic character; she may be nuts, but she's also in *love*, and Douglas's unwillingness to live up to their mutual attraction comes to seem the film's sly parody of contemporary commitment anxieties. The movie is best when it stays on the level of Hitchcockian ambiguity and dread, though even when Lyne (*Flashdance, 9½ Weeks*) is trying to work honestly, as he does here, he's such a string-puller at heart that you're always aware you're being manipulated. *Cheri, Chestnut Hill, suburbs.*

★FATAL BEAUTY (1987). Whoopi Goldberg's latest splitting-headache action comedy might as well have been called *I Can Be the Biggest Whore on the Block, and You'll Still Love Me.* Goldberg plays her own cheeky, dreadlocked version of a Dirty Harry-style LA enforcer. In the midst of hunting down the usual drug-pushing scum, she has to fend off rich honky bitches, arrogant punks, and an assortment of loathsome men (one way or another, they all get it in the balls). The movie leaves you with the feeling that Goldberg is using her stardom to settle old scores. She could be making blissfully unhinged farces instead of this sub-*Lethal Weapon* trash — but then, as long as they still love ya, Whoopi, why should you care? With Sam Elliott; directed by Tom Holland. *Beacon Hill, suburbs.*

FIVE STAR FINAL (1931). Edward G. Robinson is an editor and Boris Karloff an unscrupulous reporter in this early newspaper drama. Directed by Mervyn LeRoy. *Brattle.*

★★½FUNNY FACE (1957). Despite the Gershwin songs and the presence of the original star, Fred Astaire, this Stanley Donen movie is not an adaptation of the 1927 Broadway show of the same name. It's about a fashion photographer (Astaire) who falls in love with his model (Audrey Hepburn). Film historians tend to lump the picture with the great MGM musicals of the

Continued on page 42

"EXCELLENT. A PIECE OF PERFECT GLASS ENSHRINED ON FILM."
— Jami Bernard, NEW YORK POST

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VIGIL: MYSTICAL, EARTHY VISION OF LIFE'S CYCLE

By KEVIN THOMAS,
Times Staff Writer

Los Angeles Times *August 14, 1986*

Vigil celebrates nature in its eternal cycle of life and death as it is experienced by an imaginative New Zealand farm girl named Toss (Fiona Kay) on the brink of puberty.

In his first full-length feature, Vincent Ward, the most gifted and original of New Zealand's filmmakers, has created an extraordinary visual and psychological experience, a work of awesome beauty at once mystical and earthy, robust and eerie. It is screen poetry of the utmost rigor, achieving maximum effects from minimal means.

Soon after our introduction to starkly beautiful, slate-gray landscapes, we're shown Toss' father clutching after one of his sheep in a high crevasse; Ward cuts away as we hear the man keening as he plummets to his death. His widow, Elizabeth (Penelope Stewart), is consumed not by grief but by the single-minded desire to sell of the place and get out as quickly as possible. And when we catch her—much to our surprise—looking longingly at a tutu and worn ballet slippers, we see her in a new way; no longer a worn farm wife but a still-young woman with hollow cheeks and elegant jaw line that would have been just perfect for a ballerina.

The tall, bearded stranger (Frank Whitten) who comes to the farm bearing the shepard's broken body keeps hanging around, looking for work—and looking over the attractive widow. Elizabeth dismisses him rudely, but her crusty elderly father (Bill Kerr), an eccentric inventor, can't handle all the chores himself. We know this Ethan will be back, just as we—and Toss—know this is the man who's going to take her father's place. And just as an erotic tension develops between the man and the woman, a resentment starts building in the girl, so stunned by her father's death and so confused by what's happening between her mother and the intruder—and also by what's happening inside her own body.

Ward brings to his story a stunning double vision. To Toss, Ethan is a hooded, bleak figure who looks to be straight out of *The Seventh Seal* and who in her imagination becomes the Devil's Angel. To Elizabeth, he's just a seedy-looking but forceful and insinuating guy who gets harder and harder to resist. Ward's deft switching between points of view of terse, matter-of-fact adults and an innocent, dreamy girl has the effect of anchoring his turbulent, romantic images in the grit of truculent everyday exchanges and routines.

Ward has everthing going for him—perfect cast, remarkable cinematographer Alun Bollinger, subtle composer Jack Brody and clearly sympathetic co-writer Graeme Tetley—but *Vigil* is all his, a unique work by a major talent who only this year turns 30.

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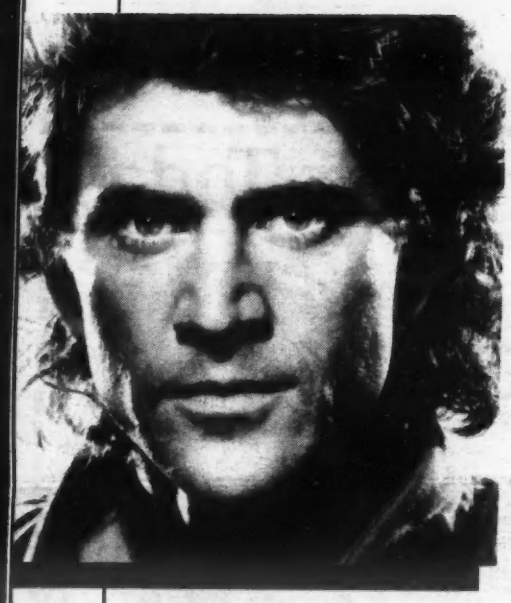

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Tues., Nov. 24
Films by Nathanial Dorsky
WHAT HAPPENED TO KEROUAC?
6:00, 9:20
17 REASONS WHY, ALAYA, PNEUMA
Entire program at 8:00

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T H E S C O R E

Wed., Nov. 25
THE THREE PENNY OPERA
(dir. G.W. Pabst, songs by Kurt Weil)
4:00, 7:35
WHERE DO WE GO FROM HERE?
(w/ Fred MacMurray, Anthony Quinn, songs by Weil & Ira Gershwin)
6:05, 9:40

F R E N C H C I N E M A
Thurs., Nov. 26
LE JOUR SE LEVE
(dir. Marcel Carnew w/Jean Gabin)
4:15, 7:55
L'ATALANTE
(dir. Jean Vigo) 2:30, 6:05, 9:45

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Continued from page 41

'50s, but it's thin, and not much of it stays with you — Hepburn in her Givenchy clothes, the ineffable music, the "He Loves and She Loves" pas de deux, set in an idyllic, back-lot countryside. Leonard Gershe wrote the undistinguished script, and Kay Thompson and Michel Auclair costar. ☑ *Harvard-Epworth Church.*

★★★★**FURY (1936).** Fritz Lang's classic, searching drama about a small-town traveler (Spencer Tracy) mistaken for a kidnapper; he survives a lynch mob's attempt to kill him and then returns to wreak his vengeance. Tracy gives a great, seething performance. With Sylvia Sidney and Walter Abel. *Brattle.*

G

★★★**GIMME SHELTER (1970).** The last thing you should go to this cinéma-vérité documentary on the Rolling Stones' 1969 American tour for is the story behind the Altamont concert during which 19-year-old Meredith Hunter was stabbed to death by one of the Hell's Angels who'd been hired as a security guard. The filmmakers, Albert and David Maysles, captured the murder on film but omitted crucial information about the slipshod planning of the concert and how intimately it was connected with the film they were making. The effect is to whitewash the Stones' complicity in what happened, although it does raise fascinating questions about violence and its relation to the beauty and magnetism of rock and roll. ☑ *Rear Window at the Brookline Arts Center.*

★★**THE GLASS MENAGERIE (1987).** It would seem patently obvious that there's no reason to do *another* production of this play without an imaginative new concept to buoy it up. But Paul Newman's film is the same old Tennessee Williams fugue, the one we all committed to memory in high school. Part of the problem may be the play itself — unlike Williams's best work, it grows musty with successive readings. As Amanda, Joanne Woodward gives her accent an amusing lilt, but overall she's tiresomely girlish and dear. John Malkovich brings a stormy, depressive quality to Tom, as if he'd read a John Osborne script by mistake, and Karen Allen, who does technically the best acting in the film, has a forthright sexy/hip spaciness that makes her unconvincing as a neurotically shy young woman who does nothing all day but play the victrola and dust off her glass animals. The whole picture is pointless, really — it's like watching a rerun rather than a revival. *Nickelodeon.*

★★★**GRAND HOTEL (1932).** This adaptation of Vicki Baum's bestseller, about the goings-on in a plush Berlin hotel, is the movie that spawned all the cross-section-of-human-drama kitsch from *The High and the Mighty* to *The Towering Inferno.* There's nothing subtle about it, but what makes it a pleasure is its extraordinary star power. Greta Garbo, as a tired ballerina, has a desperate erotic languor, and John Barrymore, as the crooked nobleman who becomes her lover, has the earthy elegance (and capacity for tragedy) he showed in movies like *Dinner at Eight.* There's also a likable performance by the young, sexy Joan Crawford, which is a far cry from the neurotic, granite character of her later years. Directed by Edmund Goulding. "I want to be alone." *Rear Window at the Brookline Arts Center.*

H

HEAVEN IS YOURS (1944). This French drama, based on a true story, is about a mechanic's wife (Madeleine Renaud) who becomes a pilot. Directed by Jean Grémillon. *French Library.*

•**HELLO AGAIN (1987).** There isn't a single reason to sit through this moronic comedy. The setting is Long Island, and the heroine (Shelley Long) is a blissful homebody who dies and comes back to life only to discover her insensitive husband (Corbin Benson) has gone and married her gold-digging best friend. Long is so annoying that you're practically relieved when she's dispatched a half-hour into it, but when her daffy sister (Judith Ivey) brings her back from the dead, it turns out that a year in the beyond hasn't improved her. She still makes your teeth ache. With Sela Ward; written by Susan Isaacs and directed by Frank Perry. *Charles, Circle, suburbs.*

•**THE HIDDEN (1987).** High concept meets low idiocy in this loony thriller about an LA cop (Michael Nouri) and a young FBI agent (Kyle MacLachlan) tracking down an alien who inhabits human bodies and goes on a killing spree. The twist is that MacLachlan himself is an alien — he's going after the slippery-slimy who killed his wife and daughter. The picture should be a heckler's dream, but its dumbness defeats you; you don't know how you could top it. Directed by Jack Sholder. *Charles, suburbs.*

★★★★**HOPE AND GLORY (1987).** John Boorman's comic reminiscence of a London childhood during the Blitz is a wonderfully unclouded child's-eye view of the unanticipated splendor of England under siege. The movie puts to rest the solemnity and mawkishness of pictures like *Mrs. Miniver,* as the Blitz becomes the great adventure in the life of eight-year-old Billy Rohan (Sebastian Rice Edwards). In the first section, Billy's dad (David Hayman) goes off to join the army, leaving his son, his wife (Sarah Miles), and his two daughters (Geraldine Muir and Sammi Davis) to fend for themselves as the bombs start falling. Boorman, photographer Philippe Rousselot, and designer Tony Pratt derive a wonderful, skewed beauty from the ruined dwellings. In the second, country-idyll section, which is dominated by Ian Bannen's magnificent performance as the old reprobate Grandfather George, the family moves to Billy's grandparents' house in Shepperton on the Thames. *Hope and Glory* is the first of Boorman's movies with

the purity and unity to complete the gifts he's brought to his other work. The movie is bursting with surprises, and you watch it in a kind of a blissful haze. *Copley Place, Janus.*

I

★★**I'VE HEARD THE MERMAIDS SINGING (1987).** With her odd, bony frame, her Raggedy Ann mop, and her quizzical leprechaun face, Sheila McCarthy may remind you of a female Danny Kaye. In Patricia Rozema's independent Canadian feature, she plays a woman of no sophistication who attains her own kind of self-knowledge. McCarthy's Polly is a temp secretary who lands a job at a Toronto art gallery and becomes fascinated by the curator (Paule Baillargeon), who in her eyes is as urbane and erudite and fashionable as Polly is banal and ignorant and clumsy. She begins to fall in love with her new mentor but, inevitably, this leads to disenchantment and anger and finally to a sort of spiritual independence. What makes the movie stay in the memory is the charm McCarthy brings to the role and the way she keeps you in touch with Polly's burgeoning emotions. As a director Rozema shows a talent for a certain variety of wry, absurd humor, but the playfulness is top heavy and she has an unfortunate fondness for the sort of undercooked whimsy popular in student films of the '60s. *Copley Place, West Newton.*

J

★★½**JEAN DE FLORETTE (1987).** This adaptation of the first half of Marcel Pagnol's novel (it will be followed this Christmas by *Manon of the Spring*) has a primal moral simplicity. An aging peasant (Yves Montand) stoops to treacherous means to wrest some precious land away from the city-tax-collector-turned-happy-farmer (Gérard Depardieu) who's inherited it. The land contains a hidden spring of mountain water, which Montand seals up with cement. Then he and his dim-witted nephew (Daniel Auteuil) sit back as Depardieu tries to cultivate the land, without ever having quite enough water to do so. The story is set in the 1920s, but Montand, in a fine performance, seems to be playing a character from another age. His scheming, though fueled by greed, seems oddly selfless — it grows right out of his attachment to the land. And Depardieu is often enchanting; his eyes convey a poetry of innocence. As filmmaking, though, *Jean de Florette* is flat and prosaic and finally a little bland; it may be simply too late in our century to believe in a fable as simply rendered as this one. Directed by Claude Berri. *West Newton.*

★★★★**LE JOUR SE LÈVE (1939).** Jean Gabin plays François, a stray corrupted by the world from his orphaned childhood; he falls in love with Françoise (Jacqueline Laurent), who works in a greenhouse and seems as pure as the flowers she tends. Jules Berry is Valentin, the spoiler, who gives medallions to all the women he sleeps with; when François discovers that Françoise wears one of these trinkets, he murders Valentin. This fatalistic romance was a collaboration between the poet Jacques Prévert and the director Marcel Carné. The twin name of the lovers is a too-precious touch, and Laurent's acting is less than inspiring, but the film is still exquisite. Gabin gives one of his most affecting performances; one shot of him — lying on his bed in a leather jacket, a cigarette dangling from his lips — points the way to the heroes of another generation, Brando and James Dean. With Arletty as the good-hearted Clara and a haunting score by Maurice Jaubert. *Brattle.*

L

★½**LESS THAN ZERO (1987).** Adapting Bret Easton Ellis's non-novel of anomie among the rich, young, and wasted in LA, screenwriter Harley Peyton and director Marek Kanievska have tried to sift through the book's randomness for a storyline. But all they've come up with is a conventional, moralistic antidrug melodrama. Ellis's surrogate, Clay (Andrew McCarthy), is now a righteous soul who enters the corrupt Los Angeles milieu to save his buddy Julian (Robert Downey Jr.), a crack addict who owes 50 grand to an evil pusher (James Spader) and has been coerced into becoming a gay prostitute to pay off the debt. Unlike the book's hero, McCarthy doesn't sleep with boys or do drugs; that way the movie can revel in the chic decadence it pretends to condemn and have a hero who stays pure. It's all arty touches (aided by Edward Lachman's slick photography) and cautionary scenes, and McCarthy, Jami Gertz (as his coke-addict girlfriend), and the slimy James Spader are every bit as atrocious as you'd expect. But Robert Downey brings a true note to scenes that don't deserve to work. At times, he almost convinces you the movie is about the fate of a human being. *Paris, Circle, Harvard Square, suburbs.*

★★★★**LOLITA (1962).** Vladimir Nabokov adapted his own novel, Stanley Kubrick directed, and considering the difficulty of the undertaking, the result is something of a miracle; it must be counted among the most successful (and faithful) of all literary adaptations. Nabokov's screenplay is full of his outrageous puns and wordplay, and Kubrick succeeds in evoking the book's romantic-erotic dementia, its comic paranoia — together, they manage to transfer the *tone* of the novel to the screen. James Mason gives a superbly sly performance as the adoring Humbert Humbert, who embarks on a cross-country jaunt with his beloved Lolita (Sue Lyon); Peter Sellers (in a variety of disguises) is the interloper following close behind. Sellers pulls off a small tour de force with his ever-shifting identity, and Shelley Winters is hilarious and oddly touching as Charlotte. ☑ *Harvard Film Archive.*

M

★**MAURICE (1987).** Of all the tony James Ivory/Ismail Merchant literary adaptations, this is the most insufferable. Nobody should have bothered with E.M. Forster's novel, an admission of his homosexuality that was completed in 1914 (but not published until after his death in 1970). Forster's whittled-down, ironic style and the masochistic self-indulgence of the confessional make for a ghastly fit, and Ivory has layered his own repressed technique atop Forster's repressions: what you get is a suffocating combination of drawing-room hauteur and swoony adolescent romanticism. The hero, Maurice (James Wilby), moves from a tormented acknowledgment of his own sexual needs to a celebration of them, but the movie remains a peculiarly closeted experience. Wilby gives a clumsy performance — he seems capable of neither intellection nor impulsiveness. *Nickelodeon, Harvard Square.*

★★★½**THE MIRACLE WOMAN (1931).** In the days before he got corny, Frank Capra made a series of memorable melodramas featuring superb performances by Barbara Stanwyck. This one is an uplifting drama with a cynical streak. Stanwyck plays a character modeled on evangelist Aimee Semple McPherson, and Sam Hardy is her hard-boiled manager; she's saved through the love of a virtuous blind man (the stupefyingly dull David Manners), but Stanwyck's portrayal is marked by so many tensions and contradictions that she's beyond salvation — she belongs to the real world. The magnificent photography is by Joseph Walker. *Brattle.*

MOONFLEET (1955). MGM has loaned the Brattle Theatre its CinemaScope print of Fritz Lang's rarely seen adventure of a boy who learns that his guardian is a buccaneer smuggler. Stewart Granger and George Sanders star. *Brattle.*

★★½**MY LIFE AS A DOG (1986).** There are vivid, unexpected details in Lasse Hallström's Swedish coming-of-age movie. It's the story of a 12-year-old boy (Anton Glanzelius) who, when his mother is hospitalized for tuberculosis, leaves his suburban home and goes to live with his uncle and aunt in a small town. The domestic scenes are more pungent than you're used to in films of this type, and the first country episodes are genuinely fresh; Hallström is clever about distinguishing between the way the boy and his friends relate to one another in the suburbs and the looser atmosphere of kids in the country. The movie is intelligent and moves along pleasantly, yet it sometimes turns depressingly hearty and familiar. *Copley Place, West Newton.*

N

★★★★**NOTORIOUS (1946).** In Alfred Hitchcock's splendid romantic thriller, Ingrid Bergman plays a spoiled, wayward girl whom Cary Grant talks into entering an espionage scheme that requires her to marry a middle-aged Nazi collaborator (Claude Rains). The picture is visually transfixing, but its emotional complexity is what sets *Notorious* apart, as the spy/marriage plot becomes a rapturous metaphor for the characters' misplaced passions. ☑ *Somerville Theatre.*

O

ON DANGEROUS GROUND (1952). Nicholas Ray directed this moody melodrama about a cynical cop (Robert Ryan) who's hot on the trail of a killer when he falls in love with the criminal's blind sister (Ida Lupino). With Ward Bond and Ed Begley. *Brattle.*

P

★★★★**THE PASSION OF JOAN OF ARC (1932).** Carl Dreyer's legendary silent film relates the trial of Joan of Arc almost entirely in long, meditative close-ups. The result is less a realistic portrait of the event than an ominous fever dream, its power heightened by Falconetti's remarkable performance as Joan — one of the most intense, controlled pieces of acting in all of silent film. *French Library.*

★★**THE PRINCESS BRIDE (1987).** What you want from Rob Reiner's swashbuckler is the usual medieval-fairy-tale business done with some love and wit and panache. The disappointment is how slow Reiner's gait is, and how little feeling he brings to the story. Adapted by William Goldman from his own bestseller, the movie is charming in parts but essentially plodding and mediocre. The dashing hero (Cary Elwes) joins a trio of rogues to rescue his beloved (Robin Wright) from an evil prince. The two young lovers are surprisingly vibrant — Cary Elwes, in particular, has some of the charisma (and comic timing) of a young Errol Flynn. But Chris Sarandon and Christopher Guest, as the villains, swish it up like graduates of the Harvey Korman Academy, and Reiner lays out the cut-rate squalor, "hair-breadth" escapes, and quasi-camp treachery in the most prosaic way possible. With Mandy Patinkin, Wallace Shawn, and, in an amusing cameo, Billy Crystal as a Jewish wizard. *Copley Place.*

S

★★½**SAMMY AND ROSIE GET LAID (1987).** The second collaboration between screenwriter Hanif Kureishi and director Stephen Frears (*My Beautiful Laundrette*) takes its distinctive, crowded atmosphere not from the characters or relationships, which are fairly tidy, but from the relentless, epigrammatic density of Kureishi's dialogue, which flaunts its literacy and worldly vision — it's as glib and self-conscious as Neil Simon or early John Sayles. The movie is about the open marriage of a bohemian couple, the Anglo-Pakistani Sammy (Ayub Khan Din) and his British wife, Rosie (Frances Barber), and about Sammy's visiting father (Shashi Kapoor), a courtly but dastardly Pakistani politician who returns to London in search of order and serenity. Kureishi's characters are there mostly to spout his leftist/psychosexual musings about England in the Thatcher era (you may feel he hasn't put quite enough of himself into anybody), and the result is emotionally thin — it's an avid, unusually interesting bad movie. Only in Shashi Kapoor's witty performance does Kureishi's dialogue find its true voice. *Nickelodeon, Harvard Square.*

★★**SUSPECT (1987).** This legal-suspense thriller about a defense attorney (Cher) and a juror (Dennis Quaid) who end up in cahoots during a murder trial certainly keeps moving. Yet it also has to be one of the most sheerly improbable courtroom dramas ever made. The first half-hour is an enjoyable slice of life, as Cher suffers through typical daily calamities on the public defender's job she can't bring herself to quit and valiantly tries to break through to her latest client, a deaf-mute street person (Liam Neeson) accused of murder. Dennis Quaid has a few good scenes as a hustling lobbyist who draws jury duty and quickly deduces that Cher's client is innocent. But when Quaid turns amateur sleuth and starts working openly with Cher on the case, the contrivances pile up like dirty dishes. The film's eagerness to find scum in high places is so post-Watergate predictable it's practically camp. Directed by Peter Yates. *Cheri, Chestnut Hill, suburbs.*

T

★★★★**TAMPOPO (1986).** An entrancingly daffy meditation on pleasure as found in food, sex, and the movies. The heroine of writer/director Juzo Itami's understated farce is a widow (Nobuko Miyamoto) who's inherited a noodle restaurant on the outskirts of Tokyo. When a cowboy trucker (the witty, stoic Tsutomu Yamazaki) defends her honor against five thugs, she asks him to teach her to be a master noodle chef. Intercut with their search for the perfect noodle are the adventures of a white-suited gangster (Koji Yakusho) and his delectable pet of a moll (Fukumi Kuroda), who engage in wild combinations of eating and love-making — their scenes can turn you on even as you're giggling. Itami includes all sorts of digressions (with references to directors as varied as Chaplin, Leone, and Godard). The anecdotes are linked by their obsession with food, and by a tone that combines the grace of the connoisseur with the shameless enjoyment of the hedonist. The movie isn't simply about hedonism, though; it's about pleasure as the palpable fabric of life. *Coolidge Corner.*

★★★★**THE 39 STEPS (1935).** One of the great Hitchcock films, and an early demonstration of the finesse and virtuosity that would characterize his later work. Robert Donat plays a young Canadian searching through Scotland for a spy ring whose machinations have led to the stabbing of a woman in his apartment. To complicate matters, he's handcuffed to lovely Madeleine Carroll. With the young Peggy Ashcroft, who makes a memorable appearance as a Scots farm woman married to a suspicious brute. ☑ *Somerville Theatre.*

★½**THE THREEPENNY OPERA (1931).** A great director (G.W. Pabst) and a great property (the satirical 1928 *kabarett* by Bertolt Brecht and Kurt Weill) — and the result is almost unwatchable. Pabst shows an unexpectedly heavy hand for both the musical numbers and the burlesque comedy, and the drastic changes Ladislaus Vajda, Leo Lania, and Bela Balasz have made in Brecht's script, presumably to update it, are ill-advised. Rudolf Forster plays Mack the Knife; Carola Neher is Polly Peachum; Fritz Rasp is Peachum; and Lotte Lenya, whose Weill recordings are almost matchless, is much too broad as Jenny. *Brattle.*

TWO SECONDS (1932). Edward G. Robinson is a condemned man whose life flashes before him in the two seconds before he's executed in the electric chair. Directed by Mervyn Leroy. *Brattle.*

W

★★½**WALKABOUT (1971).** This story of a teen-age English girl (Jenny Agutter) and her small brother lost in the Australian outback and befriended by an intense aborigine boy (David Gumpilil) could scarcely be less deserving of Nicolas Roeg's fragmentation techniques. Roeg keeps intruding with dislocating shock cuts, trying to turn the simple story (taken from James Vance Marshall's lovely novella) into *Civilization and its Discontents.* The movie is worth seeing, though, for the extraordinary acting of Agutter and Gumpilil, and the powerful loss-of-innocence ending. ☑ *Rear Window at the Brookline Arts Center.*

WHAT HAPPENED TO KEROUAC? (1986). Documentary about the life and work of the legendary author, featuring footage of Kerouac, Allen Ginsberg, and Lawrence Ferlinghetti, and a score by Thelonious Monk, Dizzy Gillespie, and others. Directed by Richard Lerner and Louis MacAdams. *Brattle.*

WHERE DO WE GO FROM HERE? (1945). Fred MacMurray is a writer who conjures a genie (Anthony Quinn) who takes him through periods in American history in this musical featuring songs by Ira Gershwin and Kurt Weill. Directed by Gregory Ratoff. *Brattle.*

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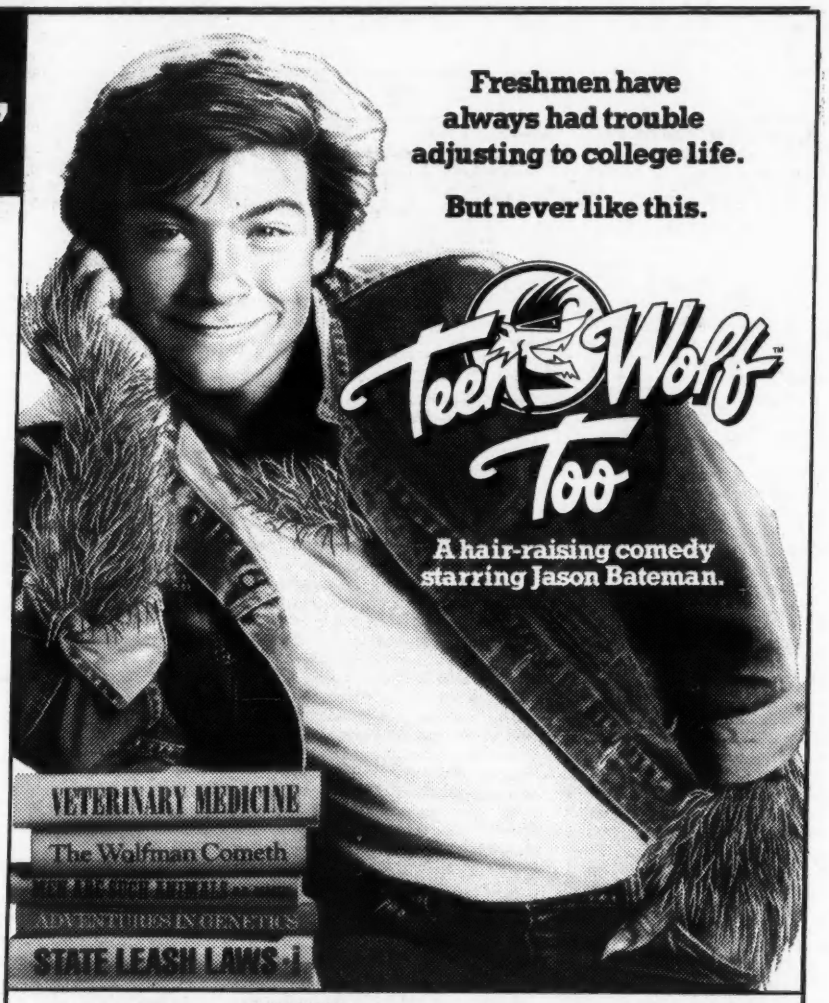
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MARK HOLTON · ESTEE CHANDLER · STUART FRATKIN Story by MARK GOLDENBERG Based on characters created by JOSEPH LOEB III & MATTHEW WEISMAN
Story by JOSEPH LOEB III & MATTHEW WEISMAN Screenplay by R. TIMOTHY KRING Executive Producers THOMAS COLEMAN and MICHAEL ROSENBLATT Produced by KENT BATEMAN
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Directed by CHRISTOPHER LEITCH A KENT BATEMAN Production
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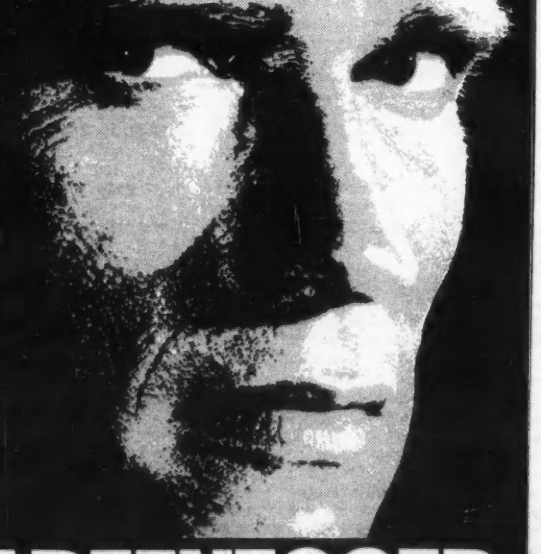

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by RICHARD BACHMAN Produced by TIM ZINNEMANN and GEORGE LINDER Directed by PAUL MICHAEL GLASER
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Photography: Bill Chisholm; Stylist: Maury; Models: Jay Blake, Cristin Renfro, Jeanne Ellis, Erik Hansen.

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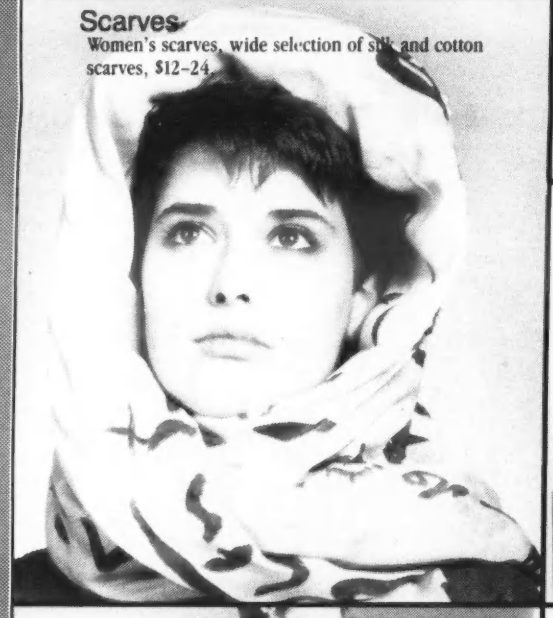

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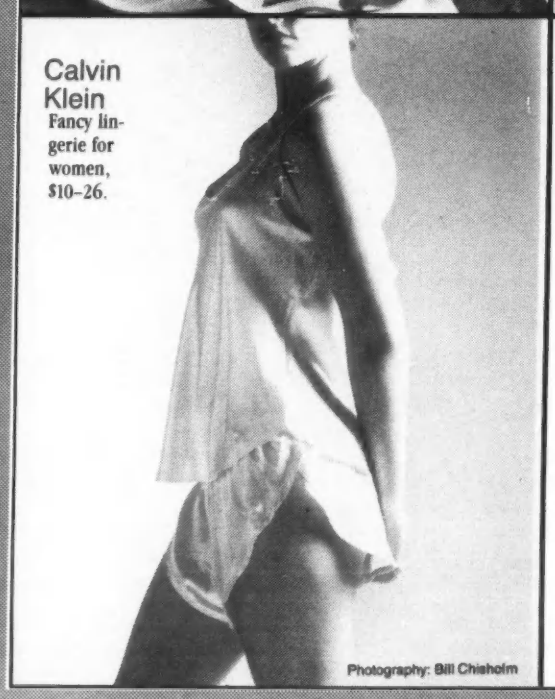
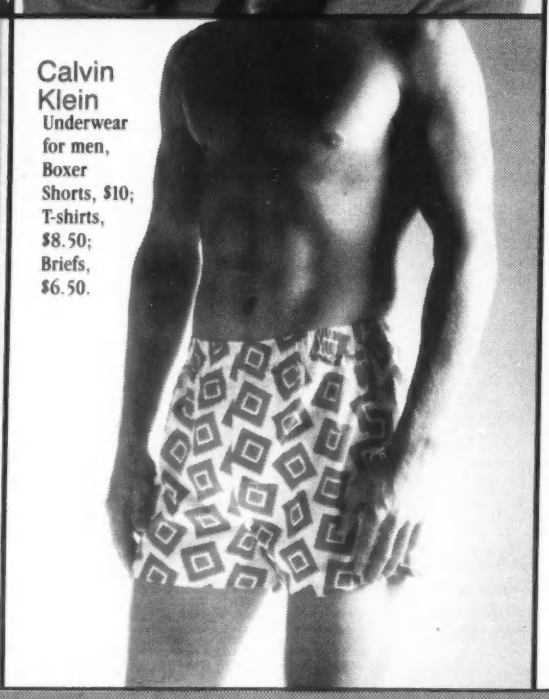
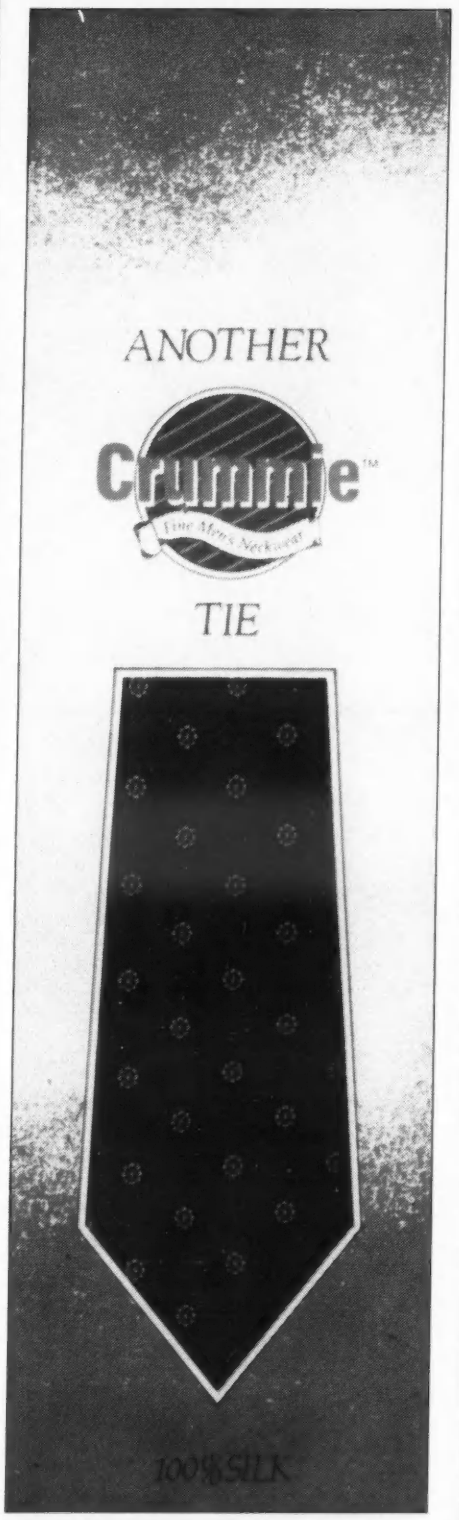


Calvin Klein
Fancy lingerie for women, $10–26.



Calvin Klein
Underwear for men, Boxer Shorts, $10; T-shirts, $8.50; Briefs, $6.50.

Photography: Bill Chisholm



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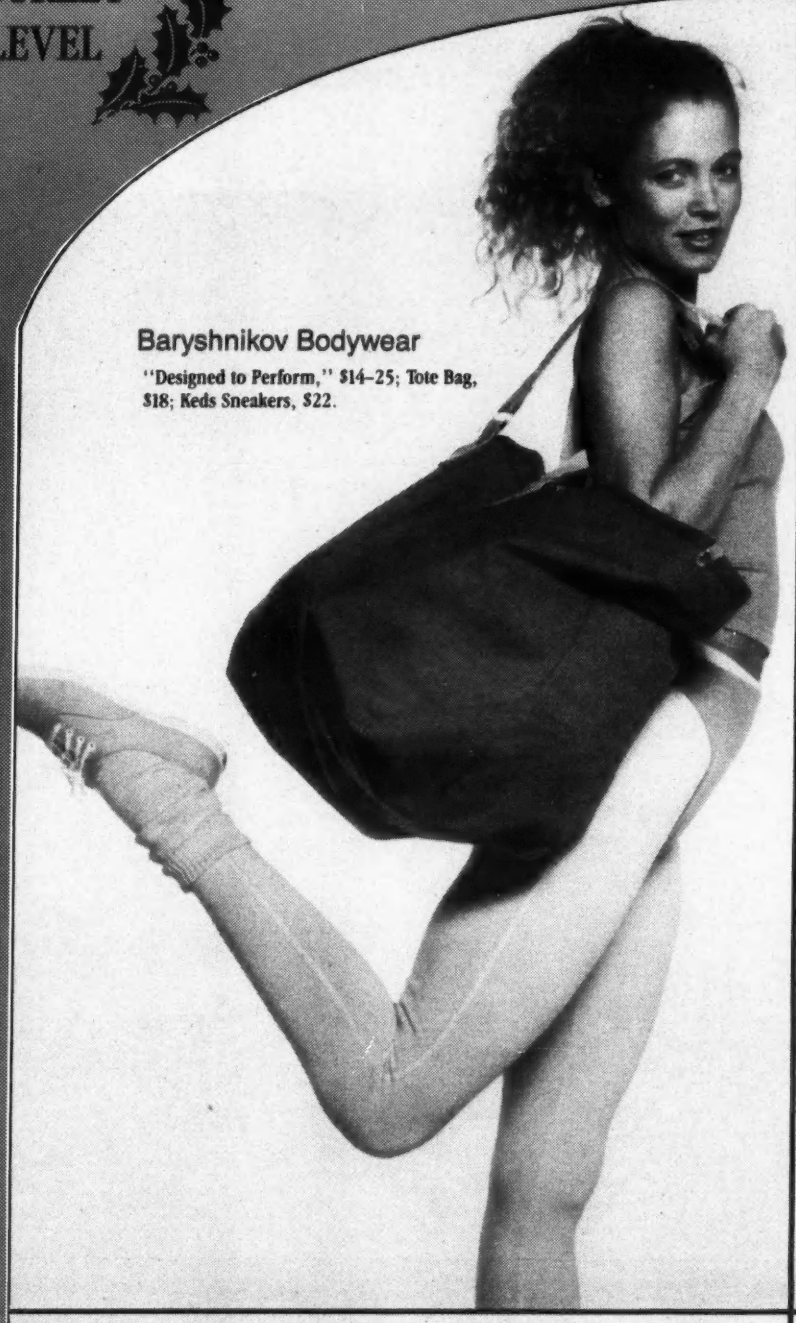

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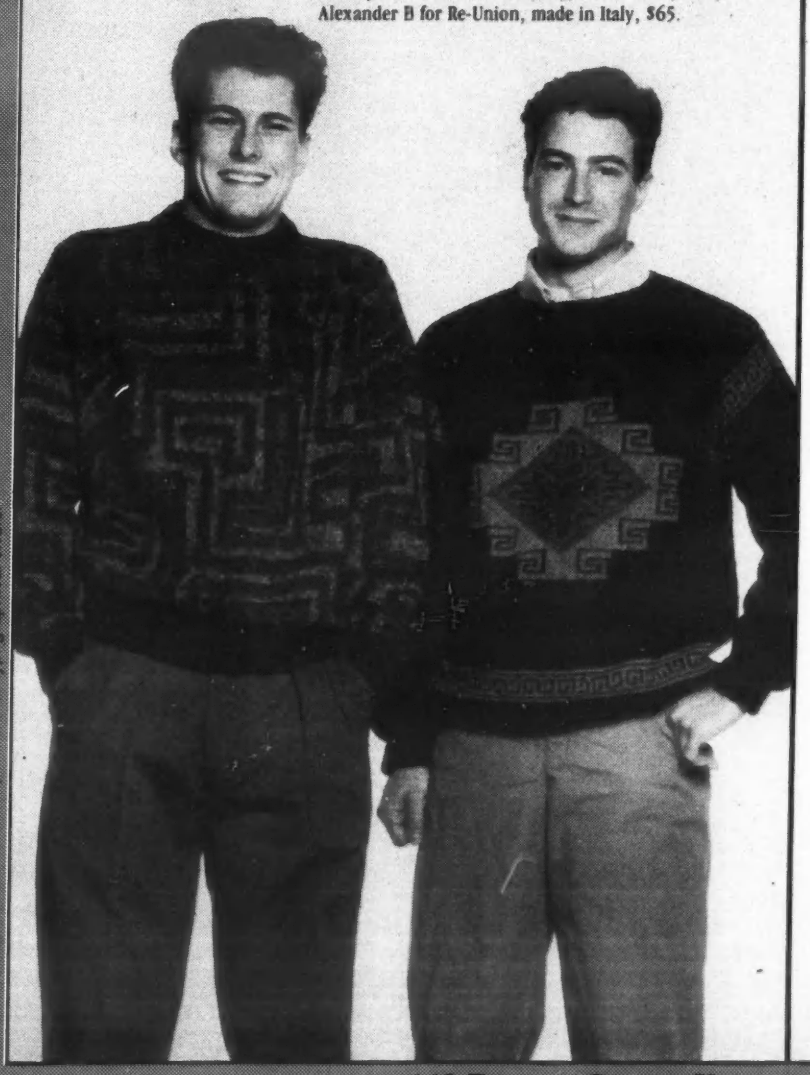
Men's Sweaters

Stanley Blacker Handknits (left), 100% wool, $110; Alexander B for Re-Union, made in Italy, $65.



Used Jeans for Men & Women

His jeans are Used, $62; her jacket is Used, $132; her skirt is Used, $66. His sweater is by Alexander B for Re-Union, $65; Distressed leather bomber jacket by M. Julian, $195.

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Shown: Tool Kit $18, Gold Manicure set, available in assorted styles, $28; Travel Bag, tan duck cloth with full grain cowhide $32. Not shown: jewelry boxes, tie racks, flasks, lighters, flashlights, men's travel accesso and more.

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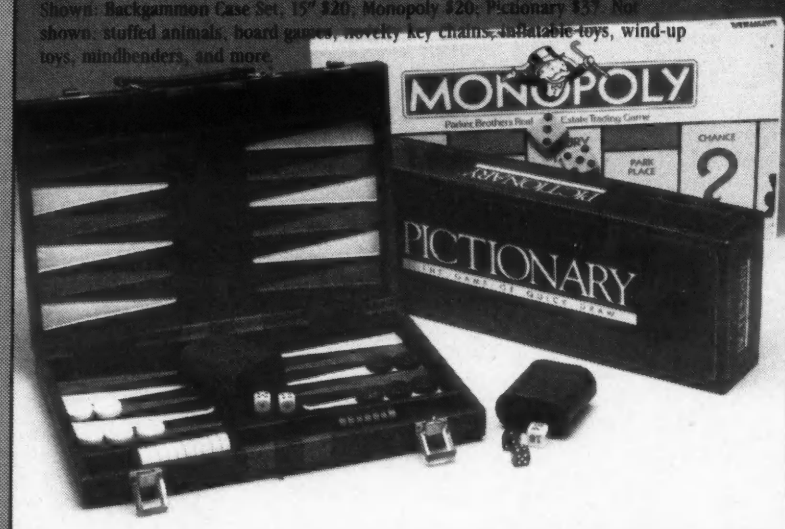

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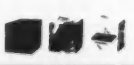
AM/FM Designer Clock in Black, White or Marble with Battery Back up and Two Year Warranty **$39.95** RC-60 

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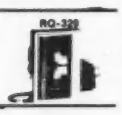
Mini Mono Cassette Recorder with Sound Level EQ, AC Adapter, One Touch Recording and Built in Microphone. Perfect for Classes. **$39.95** RQ-322 

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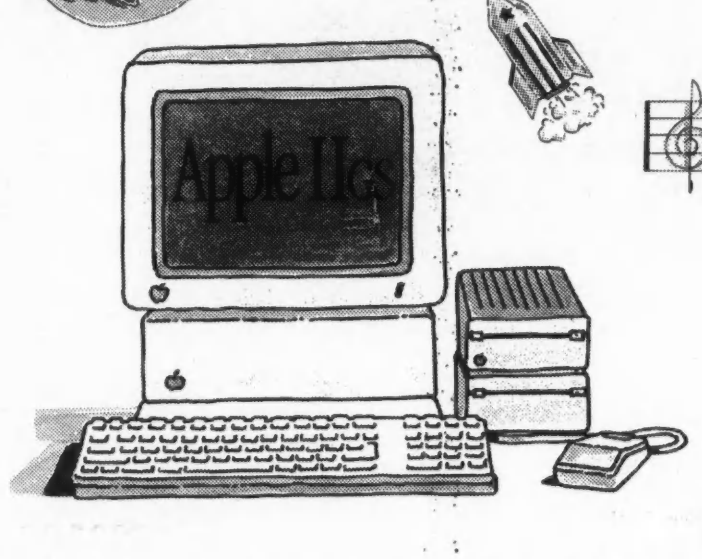

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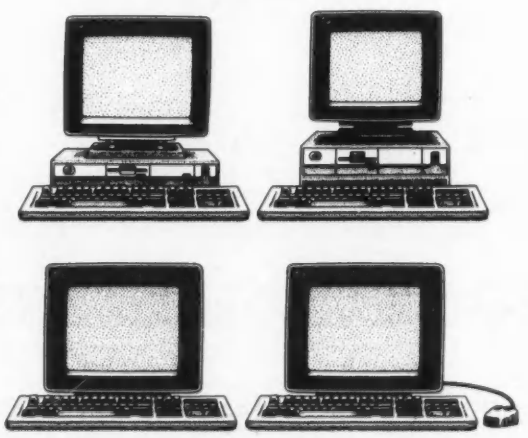

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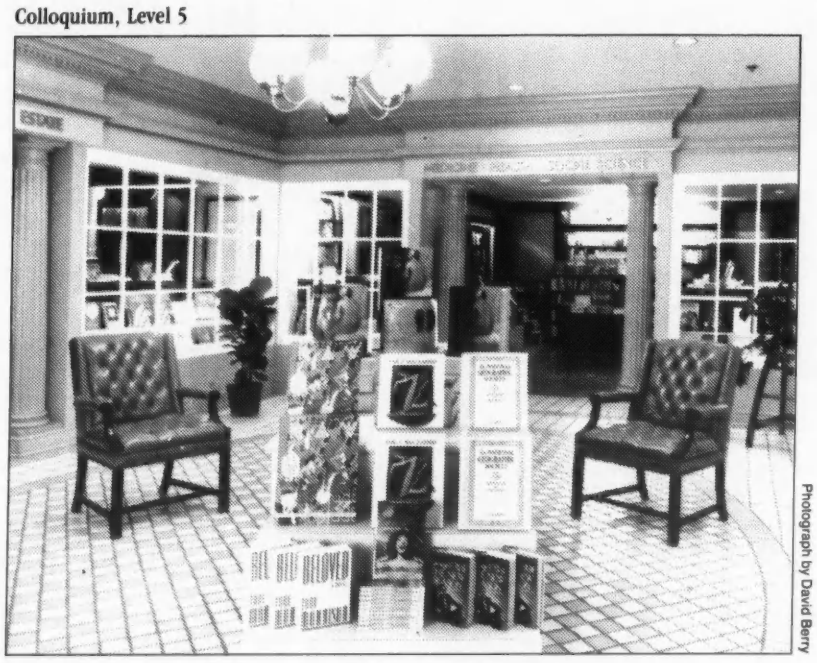

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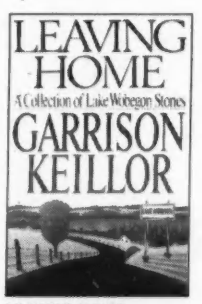

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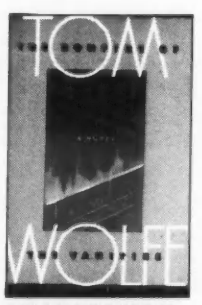

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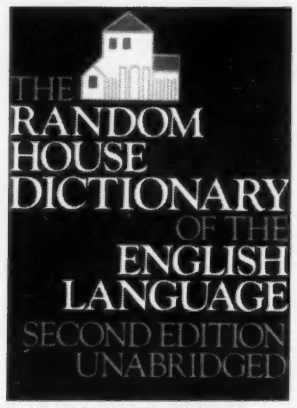

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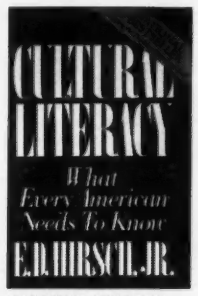

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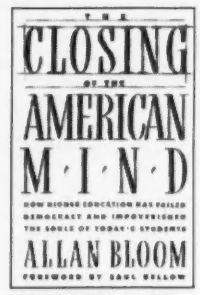

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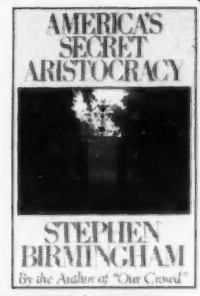

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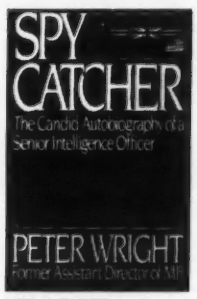

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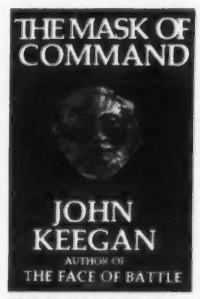

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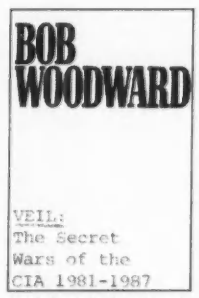

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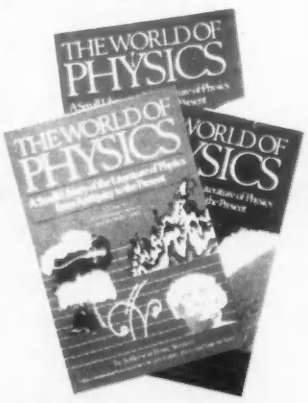

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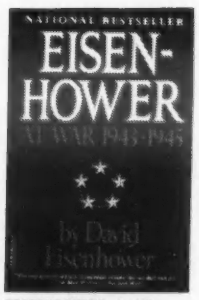

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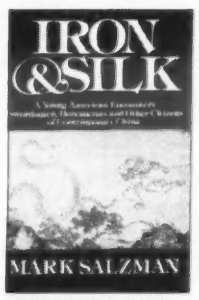

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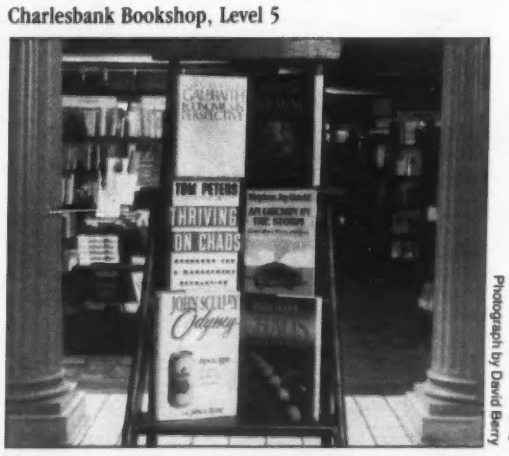

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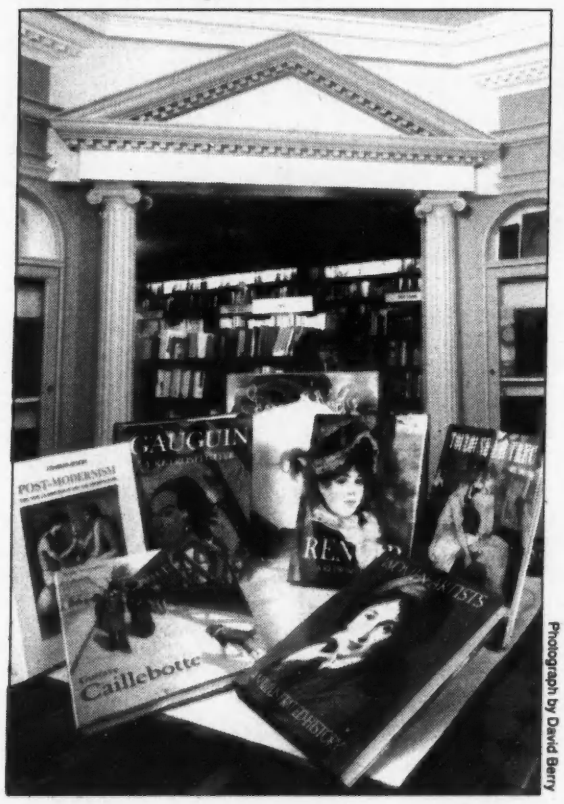

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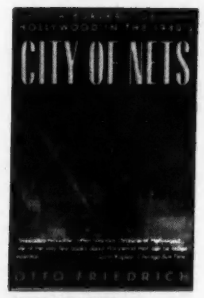

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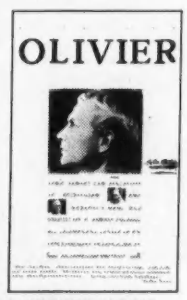

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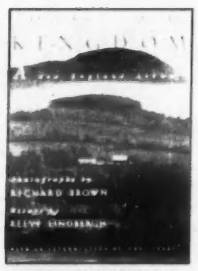

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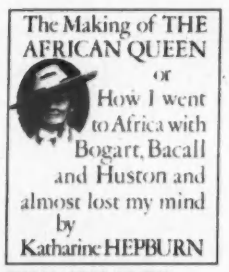
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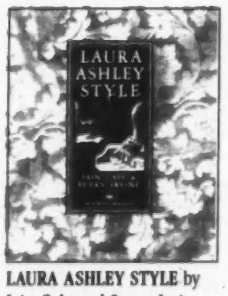

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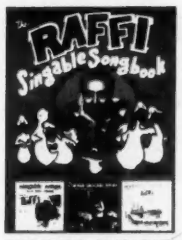

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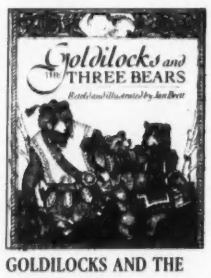

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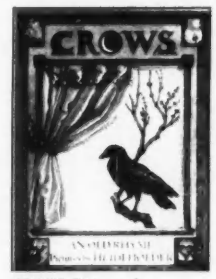

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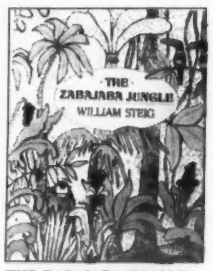

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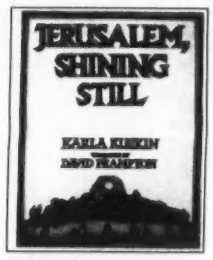

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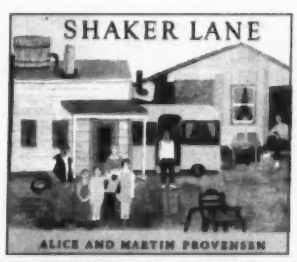

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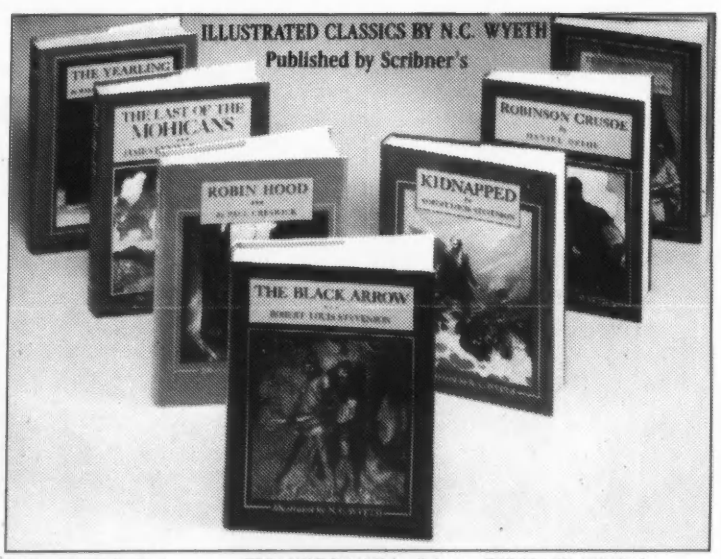

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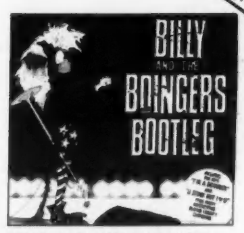

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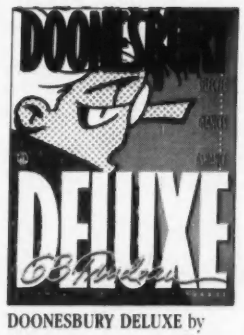

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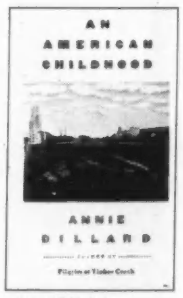

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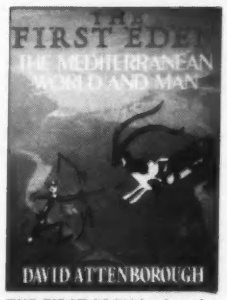

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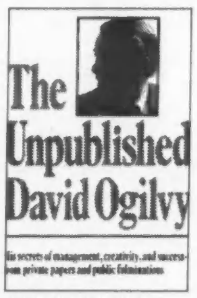

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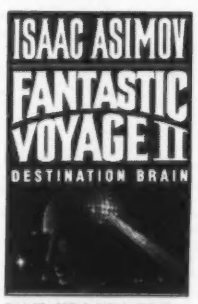

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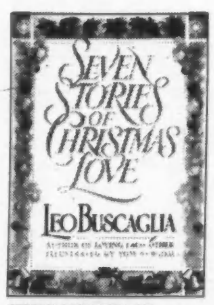

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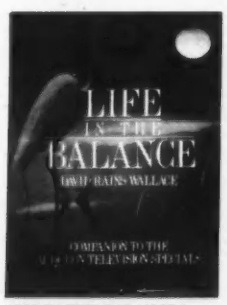

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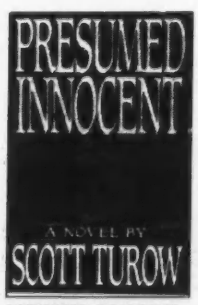

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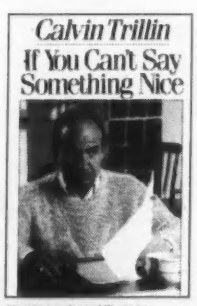

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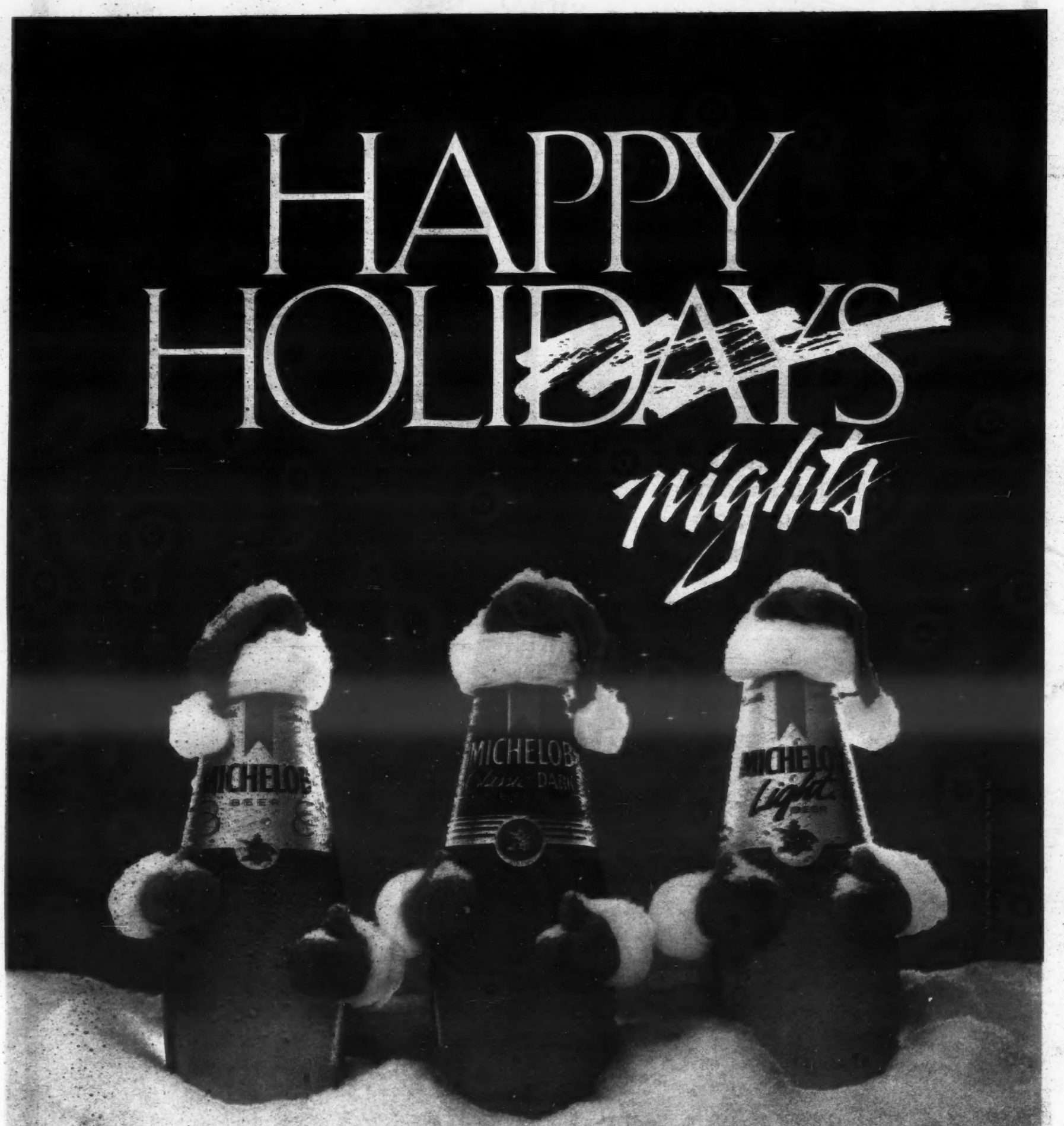

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